Kine WEEKLY

GREAT
L. and H.C.
GATHERING
Page 3

Joan CRAWFORD *and* Clark GABLE

to electrify motion picture fans in

DANCING LADY

with FRANCHOT TONE — WINNIE LIGHTNER — MAY ROBSON
FRED ASTAIRE — ART JARRET — NELSON EDDY, etc., etc.

— the Greatest Musical Romance of any Year!

You'll hear plenty more about it, after the

TRADE SHOW TO-NIGHT
(THURSDAY)
PRINCE EDWARD . . 8.45

METRO-GOLDWYN-MAYER

Music in Your Ears!

"Naw! I never play any of them **WARNER BROS. PICTURES!"**

THIS MAN WILL

NOT BE

ONE OF THE 10,328

EXHIBITORS

in ENGLAND and AMERICA

WHO HAVE BOOKED

WARNERS

GREAT LINE-UP

Including

"FROM HEADQUARTERS"

"HOUSE ON 56th STREET"

"The WORLD CHANGES"

LET *Warner Bros.* SAVE *your* SOLE!

PROVINCES
SUPPORT
SHORTER
PROGRAMMES
(*Page 12*)

Kinematograph WEEKLY

No. 1391 Thursday, December 14, 1933 Vol. 202

OLD-TIMERS
RECALL
TRADE
HISTORY
(*Page 5*).

LONDON & H.C. CHAIRMAN ON TRADE POLITICS

Problems of the Tax and S.O. Contributions

SOME vigorous speaking on the subject of the Entertainment Tax, and the refusal of some local authorities to allocate part of Sunday opening proceeds to the Trade Benevolent Fund, was a feature of the annual banquet of the London and Home Counties branch on Tuesday evening. Although primarily an exhibitors' function, there were a great many representatives present of all the other branches of the Trade, and under the presidency of Jack Alexander, 439 members and friends filled the big banqueting hall of the Savoy

L.C.C. AND THE TRADE

At the top table, supporting Jack Alexander, chairman of the branch, were the Rt. Hon. Earl De la Warr and Countess De la Warr, Capt. Bertram Mills and Mrs. Mills, Sir Henry Davenport and Lady Davenport, Sir Lacon Threlford, Rt. Hon. Edward Shortt, P.C., K.C., T. E. Groves, J.P., M.P., C. F. Pike, M.P., the Mayor of Smethwick (E. E. Hewitson), the Mayors and Mayoresses of Willesden, Croydon, East Ham, West Ham, and Southend.

The toast of "The Kinematograph Industry" was proposed by Earl de la Warr, Parliamentary Secretary to the Board of Agriculture and Fisheries. We are always hearing, he jocularly observed, what a corrupt influence the Trade was in the nation! As a result I always go to a film with lurid anticipation, but as often have I been disappointed. (Laughter.)

"Seriously, though," added the speaker, "I think we can all congratulate ourselves on our kinema Industry, particularly on the great progress made recently by our own production side.

"Only a short time ago, when we went to see a British film, we were simply enduring it. It is different now.

Fine Kinemas

"And conditions under which we view the programmes have similarly improved. The kinemas which are built nowadays are invariably a credit to the district in which they are situated.

"Speaking as one who has the honour of being a mayor of a town on the South Coast—Bexhill—and one who is anxious to do the best he can for his town, I would be glad to have a really big modern kinema there."

Proceeding to appeal for the translation to the screen of more typical English subjects, Lord de la Warr declared that there was an extensive fund of subject-matter in our own country. There were works going on in this country which, he said, were comparable to anything seen in the film "Turk-Sib," which evoked such enthusiastic praise.

Interesting things were constantly happening in connection with our agriculture, our housing, our methods of dealing with unemployment which would afford the most dramatic film material. These subjects lay to our hands. They should not be regarded as propaganda, but as news, and as such with all their dramatic possibilities should find their way to the screen.

The Tax Menace

A forceful reference to the disastrous effects of the entertainment tax was made by Jack Alexander, the chairman of the London and Home Counties Branch.

"We of the London and Home Counties Branch," he said, "claim to do a lot of good work for the exhibitor, but in one direction the Trade is up against it. I refer to the entertainment tax.

> **"I can assure you, sir, that exhibitors are definitely suffering through the entertainment tax and many of them are being driven out of business.**

"Healthy entertainment is necessary," Mr. Alexander declared, "and the kinema Industry supplied it, not only for the mind, but also for the body. The kinema theatre was the healthiest place of entertainment in the country and no one appreciated that better than did the local authorities. It behoved the Trade to make that widely known.

"I believe that if the medical profession realised this, it would advise people to go to the kinema during an epidemic, rather than to refrain from going to the pictures."

Mr. Alexander than made a subtle reference to Sunday opening. "You have referred to the kinema as a great and honourable Industry," he said, "yet we are obliged, under pains and penalties, to contribute to the support of charities that are supposed to be supported by voluntary contributions.

"We have our own charities—the Cinematograph Trade Benevolent Fund and the Goodwin Memorial Fund, both of which are being jeopardised because they are excluded from benefiting from the proceeds of Sunday opening.

"The fountain which is supplying the life-saving liquid needs some of it for its own purposes.

"Earl de la Warr has suggested the making of a film about the pig. We should love to produce a film of the pig as Earl de la Warr has suggested, but the probability is that it would be banned by the censor and licensing authorities as a 'horror' film." (Laughter.)

In conclusion, Mr. Alexander paid a graceful tribute to the officers and officials of the branch. He said:

"I should like to thank Theo Fligelstone, my vice-chairman, Arthur Gale, the branch treasurer, and past chairmen and officers for their support, and to that energetic and enterprising young man, Arthur Taylor, our branch secretary. No one can realise until one is associated with him the amount of work he does. You will pardon me if I also pay tribute to the self-sacrifice of my wife during my year of office when I have been obliged to sacrifice a great deal of time which should have been spent in her company to work of the branch."

The Guests

The toast of "Our Guests" was proposed by Theo Fligelstone, vice-chairman of the branch, who said it was the sincere wish of everyone that they might have a happy time.

"The kinema has brought more happiness into the world than any other type of entertainment, and since the entry of the talking film it has bound the Empire together in a remarkable way.

"We in this country welcome the American pictures, which were so long the basis of our Industry, and in return we hope to know that British films are being shown under Californian skies.

"We are delighted at Mr. Alexander's recovery to health, and in proposing the toast I couple with it the name of Capt. Bertram Mills. Capt. Bertram Mills and Santa Claus share Christmas between them, but Capt. Mills carries on his good work all through the year. The L.C.C. has shown great wisdom in choosing Bertram Mills as the head of its Licensing Committee, and we congratulate ourselves on having him as our guest."

A Wary Speaker

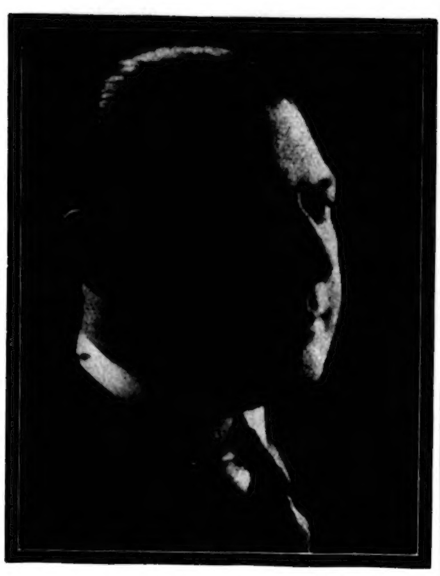
Capt. Bertram Mills, responding to the toast, said he was frankly unable to express all the thoughts of the Kinematograph Committee.

They had heard that night about the rules and regulations they had laid down—he thought the answer lay in the health of London, and it was the duty of the L.C.C. to keep up that standard. They had been accused of being a little too careful, but he hoped they would maintain what they had done for very many years to London, and keep as clear from those disasters which had overtaken certain other cities.

The last time he spoke in public he referred to undesirable films. Before he left the hall he was shown a report about his speech about "immoral" films, and then about "indecent" films. It had been a lesson to him.

One feature of the kinematogrph Industry that had struck him particularly was the most magnificent buildings they had made. It made him think rather fast when people commented on the seating and equipment of his own travelling circus.

If we were not level with the admirable work of the American producers, we were approaching their standard, and, while he was not swept off his feet with our advances, he knew we were making better and better pictures, and in due course we should be able to call our work as good as any in the world.



JACK ALEXANDER

L.C.C. Demands Fire Precautions

Conditions for New Kinemas

AT a special meeting of the Entertainments Committee of the L.C.C. held last Thursday, the applications for the renewal of kinematograph, dancing and/or music licences, adjourned from the annual licensing meeting, were considered.

Some fifty-five kinemas were interested in the adjourned proceedings, and, with one or two exceptions the licences were renewed.

The renewed licences take effect from January 1, 1934, and in those instances where the licensees had not completed or commenced work in order to comply with the requirements of the Council, it was intimated that it was essential that the matters should be dealt with, otherwise difficulties might arise as between the Council and kinemas.

It was noted that in renewing the licences of kinemas of the super-size, emphasis was laid upon the necessity of the whole of the staff being conversant with the rules and regulations regarding precautions and actions in the event of an outbreak of fire. It is understood that such a condition will be insisted upon in new kinemas where the seating capacity exceeds a given figure.

◆

FILM VAULTS

BRUM INSISTS ON SPRINKLERS

Birmingham municipal authorities have been making demands for some time upon renters to instal sprinklers in all film vaults. Renters, while wishful to fall in with the views of the authorities, felt that the demands were in excess of those of the L.C.C., itself a strict fire authority.

Consequently, a deputation waited upon the Town Clerk and Fire Committee last week to place their views before them. The deputation, which included Frank Hill, secretary of the K.R.S., was courteously received, but the committee adhered to the request, despite the deputation's submissions.

◆

SERVICE CHARGES

W. E. REDUCTION

The "Kine." is able to announce that Western Electric has decided to make a reduction in their service charges of 5s. per week.

It is understood that this decision on the part of R. M. Hatfield, managing director of Western Electric, was arrived at on Tuesday, following a very friendly meeting with the C.E.A.

Although the reduction, on the face of it, is a comparatively small one, it is of considerable importance to the many small independent proprietors who are operating on a very narrow margin.

This reduction in upkeep costs is not officially publicised at the moment, but *Kine.* readers may take it as correct. We understand it is to come into operation with the New Year.

◆

OFFER FOR S. YORKS CIRCUIT

It is understood that Harry Buxton is negotiating for the three Rotherham Kinemas controlled by Cinema and Electra Rotherham, Ltd.

A meeting of the shareholders of the company was held last week to consider the offer, and a referendum is being taken to ascertain the wishes of every shareholder.

A *Kine.* representative learns that another syndicate is prepared to make an offer if the present negotiations do not come to fruition.

SUPPORT FOR ECKMAN POLICY

RENTERS RALLY TO THE 3-HOUR MAXIMUM

SAM ECKMAN'S plan to compel shorter film programmes, published in last week's *Kine.*, has, upon the whole, been well received by renters and by exhibitors, except, in the case of the latter, in some crowded areas, where the evil is at its worst.

It is probable that a clause will be embodied in the contracts of a majority of renters by which the contract will be nullified if the film booked becomes part of an inordinately long programme.

This will probably be embodied in the standard contract when this comes into force, if, as believed, renters are all favourable to the limitation.

G-B Attitude

C. M. Woolf, speaking for Gaumont-British Distributors, who are not members of the K.R.S., has stated that his company see no reason for change, adding, "We do not proopse to dictate to our customers how they shall run their business."

"Patrons are getting and expecting too much for their money," said a renter's branch manager to a *Kine.* representative "With few exceptions, exhibitors would welcome a shortening of hours. Customers would not be surfeited as they are now by too long a film programme."

Companies definitely declaring in favour of the plan are First National, Warner, Universal, Wardour, Pathé, and British Lion.

◆

LONDON AND H.C.

DECLARE FOR SHORT PROGRAMMES

Support for Sam Eckman's stand on the three hours' programme policy was cordially given at a meeting of the London and Home Counties branch C.E.A. on Wednesday of last week. The secretary was instructed to write to Mr. Eckman expressing the branch's agreement with the limitation of film programmes to three hours.

Approval was also given to the policy of the General Council on the Entertainment Tax campaign and a committee was appointed to co-operate with the C.E.A. executive. The members were chosen as follows: Cecil Blush, M. Myers, Cecil Bernstein, A. S. Moss, A. Claff, R. Harner, Nat Cohen, H. Chadwick, and S. Jay.

Paramount's proposal to pre-release "Alice in Wonderland" in the suburbs was discussed, and the secretary was instructed to write to the company expressing the hope that it would change its plans.

The need for a general publicity campaign was commended to the Trade in order to increase kinema patronage. Overseating and overbuilding were referred to the Executive Committee for examination, the whole matter to be discussed by the General Council.

◆

PUBLIC DEMAND THE SECOND FEATURE

A BRISTOL OPINION

Although he agrees that kinema shows are too long, E. HARRIS, of Bristol, is not in favour of the single-feature programme.

Mr. Harris, who is chairman and managing director of Harris Cinemas, Ltd., Bristol, and the Shirehampton Cinema Co., Ltd., says that in the kinemas under his control a 2¾ hours' programme is the rule.

"I think," said Mr. Harris, "that the majority of kinema patrons do not want more than 2¾ hours of pictures, but they do want a double-feature programme, and they would not be content with one feature and shorts. Moreover, there are very few shorts on the market to-day strong enough to hold up a one-feature programme. People do not think they are getting value for their money if they do not see two big pictures

"It is the Industry's own fault that this state of affairs has been brought about, and it is rather late in the day to try to put it right; we should have thought about it before we began to give our patrons so much for their money. Now, instead of being content with less, the public is demanding more."

◆

J. V. BRYSON LEAVES CONSOLIDATED

EVANS AS MANAGING DIRECTOR

The *Kine.* is informed by Consolidated Film Studios, Ltd., who own the Whitehall studios, that James V. Bryson is no longer connected with the company.

Laurence A. Evans succeeds Mr. Bryson as managing director.

A description of the studios appears on page 5.

KINEMATOGRAPH
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ILLOGICAL CRITICS

FREEDOM of speech is an important feature of any democratic organisation, and our exhibitors are, of late, refreshingly candid in their examination of General Council policy.

The latest example of this critical attitude is, perhaps, more useful as an indication of vigour than for its own sake. The North-Western members have taken the General Council to task for holding a special meeting to discuss the bearing of wide-range apparatus upon the business of the kinema proprietor.

One of the greatest and most regular cries of the provincial member is for the General Council to give him a "lead" when a new proposition is brought forward, particularly one which may entail new expenditure. Quite a reasonable cry, too, but one that should be remembered when an effort is being made to comply with the request.

Instead, however, we detect a nettled tone in the branch discussion, and an implied condemnation of what was done. After all, the C.E.A. General Council is what the members make it, and although all its actions may not be equally wise, surely it is fitter that it should offer prompt advice when it feels it is called for, than by inaction rouse a chorus of criticism.

IN GERMANY TO-DAY

SOME idea of what Hitlerism in industry means is afforded by the following quotation from the *Film Kurier*. It illumines rather brightly the official attitude towards the unbiased expression of opinion, not on any political matter, but on a question of business or artistic appreciation:—

> In order to enable the exhibitor to obtain his programmes at reasonable and profit-assuring prices, all losses in the field of production must be eliminated as far as possible. The less losses for the producer, the easier it will be to distribute his product within and outside of the German boundaries.
>
> The question of positive or negative critics and reviews on the new films by the Press is another important factor in regard to the sale of films from producer to renter and from the renter to the exhibitor.
>
> In the future, one will see to it, that the critics of the daily and trade papers are not so purely negative, that the interest of the public in a new picture is not nipped in the bud by such reviews.
>
> The Film Chamber will use all of its facilities to replace a purely negative and unproductive critic by positive and helpful reviewing of new films.

In short, all is to be for the best in the best of all possible worlds, and if it is not, then somebody—an honest critic or two, presumably—will be faithfully dealt with.

THE M-G-M LIMIT

THERE are, as we have previously pointed out, two ways of cutting prices:—(1) Reducing prices of admission, (2) giving big and better entertainments than the price of admission warrants.

The latter is the more subtle of the two evils, and, of course, if exhibitors, drawn into the maelstrom of uneconomic conditions, find they cannot help themselves, renters are inevitably dragged in, not so much to save the exhibitor as to save themselves.

Announcer—or Commentator?

by Keith Ayling

EVERYONE who has followed the progress of the sound news reel, as apart from the purely silent assembly of news items with commentary attached, will have noticed that the announcer or a series of announcing voices has become a common feature.

From this it would appear that natural sound in itself is an insufficient attraction to carry the somewhat inadequate titling that custom and economy of production combine to place on the screen for the matter of a few seconds.

The use of an announcer immediately raises a controversy. With the purely natural sound reels, he may be employed to enrich the hearings of the microphone; just as effects are used in other kinds of news reel to enrich or augment the explanations of the announcer.

FASHION is infectious. Just as the natural sound reels are prone to take their lesson from their commentary competitors, the latter, on both sides of the Atlantic, have shown signs of increasing their effects, doubtless with the hope of attaching to their reels an atmosphere that creates the illusion of the announcer actually on the spot. I wonder how many kinema patrons actually believe this.

As a pioneer of the sound news reel in this country, I regret the passing of the initial announcement. In that cheery mellow-toned "barker" who heralded the opening subject, we had a promising enough vista of future guidance; but, after his first announcement he faded away and at the end of the reel his obvious function as the epilogue was usurped by an irritating and vaguely chosen strip of music, 17½ ft. in length. (Woe betide the bar or two at the end or at the beginning of a musical phrase which exceeds this length.)

How much more thrilling it would have been if the announcer had returned to say "A new edition of Blanktone News will be shown in this theatre on Thursday next. Among other superb items it will contain an exclusive interview with the Man in the Moon," etc.

A VOICE is a good trade mark, especially if it has a personality. The silence that accompanies the main title flashed on the screen is immeasurably vivid by contrast with the general noisiness of the kinema. Even if the zealous operator does happen to turn up his fader a word or two late, the voice will still do its work.

To my mind this work should not stop in a preliminary announcement. If commentary is needed through the make-up of a news reel that commentary should be supplied by that same heralding voice. One news reel to-day and one only, owes much of its new-found success to its commentator.

Commentary should be used sparingly and not be gabbled out for the sake of words, neither should it be the mere reiteration of the title material. It should consist of carefully chosen words designed to explain the scene, and if necessary bridge over those spaces in time which are often obscured by the cutting of the story or the limits of the news reel camera.

For instance, it is irritating—and, incidentally, unflattering to the intelligence of the audience—to show a picture of Mr. MacDonald walking down some steps and at the same time for some dreary-toned announcer to say, "Mr. MacDonald comes down the steps." Of course if it was not the Prime Minister but his double, a bee-keeper from Nether Wallop, made up to resemble the Premier in order to present a petition to Downing Street, then you have a story.

APART from having a pleasant voice, the successful news reel commentator must have a facility of being able to convince his hearers that he is the complete master of his subject. Like the cathedral guide, he must command attention without having to resort to witticism, cynicism and irrelevant asides. He cannot do this without good material. The ideal should be the continuation of the title rather than its reiteration.

Suppose the subject is a fire and your cameraman has been fortunate. In presenting this story, the newsreel editor cannot do better than follow the lead of the newspaper, happy in the knowledge that he can vastly improve on the newspaper's presentation of that story because he has a complete and vivid representation of the blinding smoke and flickering flames.

Enriched, too, with that truly terrifying noise of crackling wood, the hiss of water, and the jubilant roar of the crowd acclaiming the firemen as they complete their heroic rescues, the newsreel editor truly has a wealth of material. How will he present it?

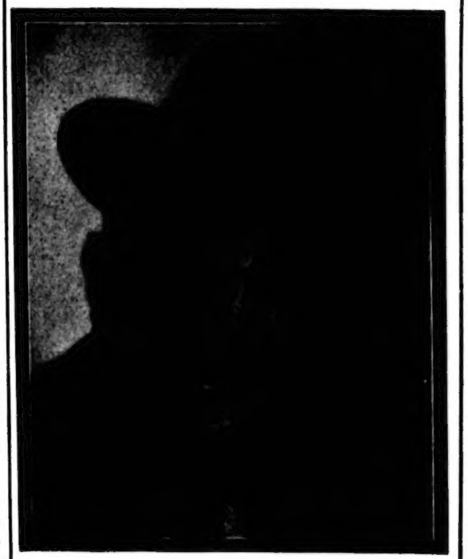
PRESUMING that he lifts the title word for word from his newspaper, he could not do better than allow his commentary to read on in immediate succession to the final lettering of his heading. Let the commentator be the real reporter or eye-witness, and besides telling the story as to the time and place of the event and of the rescue by the firemen, let him include in his information facts regarding the damage done, the time the firemen left off work and the number of engines that attended. Maybe if he sees the picture through once or twice and writes his commentary himself, there will creep into his voice some sincerity that will key the audience to fever pitch and imprint on their memories pleasurable impressions of that announcer, and the reel he represents.

The vogue of toneless, disinterested commentary thoughtlessly compiled, and either shouted or whispered in emotionless voices of varying pitches, is doing the news reels not a great deal of good.

Absolute perfection in anything is a fiction. Life depends so much on oscillation and imperfection. Applied to news reels I hope that from one of these oscillations designed to increase popularity there will arise a real editor-reporter who will conduct his public through the news of the week, commentating rather than explaining the obvious. When he evolves out of the process of time and public demand, he will immediately have many imitators, and, in consequence, a few rivals.

LONG SHOTS

Radio Chief Returns—Whale on Holiday—S.G.S. Meeting—David James' Super—"Turkey Time"



S. G. NEWMAN

ALWAYS one of our most cheery men, Sol. G. Newman was in high spirits when I saw him last week after his return from New York. He knows he has the ball at his feet, of course, for he has with him probably the world's safest bet in the way of pictures, "Little Women."

WHAT this picture has done at the Radio City is no freak result. Something over £65,000—not dollars—in three weeks is a hint to our showmen, because for a couple of generations every girl in this country has been brought up on "Little Women." And Katharine Hepburn has certainly made good here in record time.

PERHAPS the most important result of Mr. Newman's visit is the success which attended the policy he suggested of spending more on British production. Knowing our man, we may be sure that an increased allocation will be profitably spent, and we may count on some fine British pictures by Radio in the New Year. They will be welcome.

ALERT and cheery, James Whale had a chat with me on Waterloo platform on Tuesday, met by Frank Ditcham and escorted by Leslie Williams. The clever young London director is taking a brief Christmas holiday before resuming intensive work on the Universal lot.

WHALE'S last brace, "The Invisible Man" and "By Candlelight," have already enhanced his prestige. His next subject, "A Trip to Mars," is a fantasy by R. C. Sherriff, whose "Journey's End" first brought fame to both men. He has not deserted the theatre. In his view, film and stage direction experience are mutually helpful.

SOME day, Whale told me, he will make a picture in this country; but at present it is difficult for any Hollywood director to get sufficient preparation on a British picture—a remark well worth noting, by the way, and a comment on this aspect of our studio policy.

BEING shown round the Old Bailey recently, a well-known executive of an American company in this country (who shall be nameless) was shown the Recorder's room. "What do they use?" he asked listlistly, "W.E. or RCA?" Guess who it was.

COL. BROMHEAD'S paper read to the B.K.S. was a model of what such a paper should be. Into the hour and a half of its reading he had crowded a twenty-years' history. It was never loose and discursive, but humour, fact and occasionally a touch of pathos, well-knit into a sequent story. Thirteen thousand words, probably, in an hour and a half. That's speedy.

JUST received the annual report of the Screen Golfing Society, with the accounts up to the end of September. I need not say that the general results are highly satisfactory, but as every other member will have the figures before him, there is no particular need for me to go into detail, for obviously they will not interest non-members.

IT is enough to say that a sum spent on improvement and renovations of the Course and the Club-room has been taken out of the current year's revenue and more than accounts for the difference in the income and expenditure. As to the sporting side of the organisation there is a fine spirit running through the report, and it will no doubt be enlarged upon at the annual general meeting this Thursday afternoon, at the Kit Cat.

THE whole Trade will join me in an expression of sympathy to Max Milder, who received the news early this week of the death at Cleveland, Ohio, of his mother, Mrs. Anna Milder.

UNIQUE showmanship features were much commented on by a distinguished gathering of personalities in the Trade at the opening last Saturday night of the Mayfair, Chadwell Heath. This magnificent 2,000 seater is the latest addition to the chain of Essex kinemas owned and competently managed by that fine and astute showman, David J. James. Mr. James is also completing plans for the construction of two more luxury supers in South Essex.

THE construction and opening of the Mayfair is an achievement of which all concerned may be proud. Incorporating many novel features the theatre was built in the record time of 23 weeks, and it opened sharp to schedule. This was due entirely to the efforts of the architects, Leslie H. Kemp and F. E. Tasker, and the organising genius of its owner.

Bow the knee, to Oliver B,
Broadcasting now for the B.B.C.
High priest of rectitude, he the unbribable
Boasting his virtue with pomp indescribable.
Why does he weary us, being so serious,
Turning a jest to an act deleterious?
Lest he permit himself one more such "bloomer,"
Grant him, ye gods, just a mild sense of humour.

THE STROLLER.

HOT FROM U.S.

(By Special Kine. New York Cable)

***ERNEST LUBITSCH** has been chosen to direct "The Merry Widow" for M-G-M.*

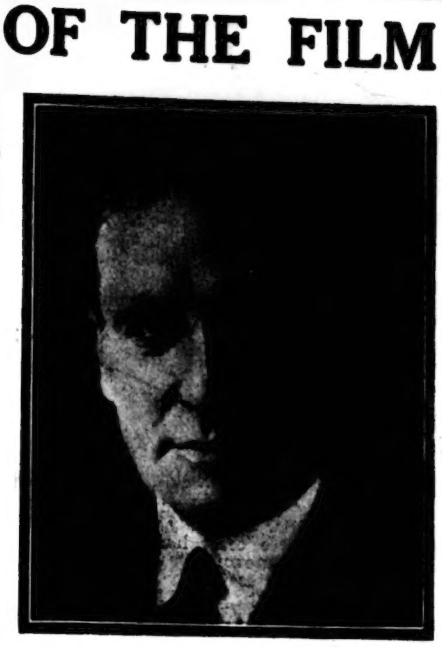
***PRESIDENT ROOSEVELT** has accepted the final draft of the Film Code (N.R.A.) without further amendment.*

CAVALCADE OF THE FILM INDUSTRY

COL. BROMHEAD ENGAGES IN REMINISCENCE

B.K.S. Address

A LARGE gathering of B.K.S. members and friends who gathered at the Gaumont British Theatre, Film House, Wardour St., on Tuesday evening last, sat enthralled for an hour and a half, while Col. A. C. Bromhead delivered a paper covering the early days of film producing and distribution, and the development of apparatus during the years 1895 to 1913.



Col. A. C. BROMHEAD

Proof of the respect in which Col. Bromhead is held and the general interest in the subject was forthcoming by the presence of the number of youthful-looking old-timers who attended the meeting.

The Old Guard

These included Bill Barker, E. E. Blake, R. C. and B. Bromhead, G. H. Cricks, Arthur Cunningham, Bert Chambers, C. Fox (of Moy, Ltd.), Cecil Hepworth, H. V. Lawley, Robert Paul, Matt Raymond, A. D. Thomas, E. G. Turner, Charles Urban, Tommy Welsh, Monty Williams, in addition to the B.K.'s own veterans, W. Vinten, A. S. Newman, Pereira, Jack Smith, Paul Kimberley, etc., etc.

Prior to Col. Bromhead's speech, Simon Rowson, from the chair, reminded members of the next meeting on January 8, when the subject would be "Filming Mount Everest." This would be preceded by the German film, "Synthetic Sound."

Before the Typewriter

Col. Bromhead began by reminding his hearers that when he entered the film business in 1895-6 the typewriter and the motor-car had not come into existence. Hansoms and horse-buses were the means of travel, and the telephone was known to comparatively few.

Following a recital of the important names of the period, he said his first customers at his business in Cecil Court could be divided into three classes (1) the fair-ground showman, (2) the town hall showman, and (3) the music-hall, where the film was an item on the programme.

Three Classes of Showmen

The customers in the first class were rough and ready, and their idea of accounts primitive. One of the outstanding people was Mrs. Scott, who bought films from him on one occasion amounting to £200 and who paid for them in threepenny-bits tipped from a large stocking.

The accuracy of this incident was proved later in the evening by Tommy Welsh, who, working with Col. Bromhead, mentioned his disgust at having to count these threepenny pieces at seven in the evening.

A salesman sent down to collect money from one of these showmen, was told to step on to the roundabout and collect the money until he had sufficient to settle the bill.

Haggar's Dramas

Many of the showmen of earlier days were alert cameramen, and Col. Bromhead instanced the work of William Haggar. Haggar's plan was to send his films to Gaumonts to be processed, leaving the negative in payment, and only making the stipulation that the film should not be screened by his immediate competitors.

Haggar, with his sons, made some of the early dramatic films such as "The Poachers" and "The Sign of the Cross." Of the first-named 480 original prints were made.

Col. Bromhead then mentioned a large number of names of men who had helped to build up the Industry on the showmanship side—A. D. Thomas, Pringle, Waller Jeffs, Matt Raymond, T. J. West, Hamilton, Cunningham, Ward, and proceeded to mention the early apparatus, Paul's Animatoscope and the Warwick Bioscope, and then the Gaumont Chrono.

No Padding!

Duping of films by America, Paul's remarkable trick film of a railway accident, Hepworth's outdoor films, the comedy, the reversed action, all came under review.

As exhibitors had to pay on footage, they were antagonistic to padding, and when reviewing a film in which padded matter was present they would stamp on the floor and moan in chorus: "Sixpence a foot! Sixpence a foot!"

Mention of Crick's "Murder in the Red Barn" brought a murmur of appreciation from the audience, as did "Off for the Holidays," and Williamson's "Soldier's Return."

Then came staged representations of topical affairs, in which they occasionally made mistakes as when they included Lord Roberts in a staged film of signing the Treaty of Peace after the Boer War.

Talkies in 1902

Films sent on approbation, which were returned after screening; the scandal of duping, which led to trade-marks on the films; the first talking pictures in 1902 onwards, when good synchronisation was achieved by the Chronophone and Chronomegaphone and other machines, were mentioned.

Safety devices in projection were at first unknown, and Col. Bromhead remembers seeing an operator projecting film while smoking a cigar, cranking with one hand and feeding the projector with the other, with red hot resistances only a few feet away.

A big fire in Paris led to safety precautions in this country and one of the earliest was a lavatory cistern complete with chain, which was to be pulled when a fire broke out. It was about this time that the iron projection booth was introduced.

Adventures in India for the Delhi Durbar, the rushing of films home by express train, on specially chartered Channel steamers, the difficulties of drying film in wet weather, were all touched upon and the speaker mentioned with pride several instances of speed in getting topical pictures on the screen, which, he said, was well up to the present standard.

These, and the coming of the weekly topical in 1910, which built up a steady patronage in the kinema, were all dealt with, together with the development of hiring films instead of selling outright, and references to the *Kinematograph and Lantern Weekly*, the progenitor of the *Kine*.

Lively Reminiscences

In the resultant discussion, Bill Barker detailed the birth of censorship, and told a humorous story of how the late Sir Edward Hutton had to pay £4,000 for copyright of one of his films.

Matt Raymond congratulated Col. Bromhead on such an excellent Cavalcade of the film Trade, and corrected him by stating that Lumiere, who exhibited at the Polytechnic on February 20, 1896, was the first to screen a film in England.

"Bromide"

Cecil Hepworth recalled his early business dealings with Col. Bromhead, who, he declared, always protested that Hepworth's films were unsaleable. "He was a depressing person, so depressing that we used to call him 'bromide.' Considering the 'whoppers' he used to tell, it surprises me that he has stuck to the truth so well to-night."

Tommy Welsh said that at first the film was a scientific toy. Showmanship made it and now the two were going on side by side.

Monty Williams provided an interesting story of the development of the Eragraph in 1896, which was cribbed from Paul's Kinetoscope. Film was perforated a foot at a time and the edges rubbed down with sandpaper.

Ernie Blake and Arthur Cunningham contributed to the discussion, and E. G. Turner said that the first iron-box booth was used at Balham Baths in 1897, two days after the Paris fire.

Charles Urban and H. V. Davies added to the discussion, and Robert Paul and Capt. West proposed a hearty vote of thanks to Col. Bromhead.

Even then the meeting did not finish, as members stood round in knots recalling further old memories.

Wolverhampton To Tackle S.O.

Application Referred to Watch Committee

THE Sunday opening battle at Wolverhampton was fought out at the Town Council meeting on Monday, but was finally deferred for a month, for a full report from the Watch Committee on the position.

On the Sunday evening 2,000 people assembled in the Gaumont Palace to demand a poll, and only half a dozen voted against. Bertram Burleigh, area inspector for Gaumont, was in the chair, and the speakers included Capt. S. W. Clift (vice-chairman, Birmingham C.E.A.), besides local speakers, and the position was clearly outlined. Mr. Burleigh declared that the local Watch Committee were putting themselves above Parliament. Victor Moss, who spoke later, mentioned that out of 51 towns 45 had polled in favour of Sunday opening.

Early on Monday the petition, which contained 12,000 signatures, was presented to the Mayor by Mr. Burleigh, who had the support of the local kinema managers and officials.

At the Town Council meeting, there was some spirited opposition from the representatives of the churches.

H. E. Lane, who had championed Sunday opening at the public meeting, had a motion that the provisions of Section I of the Sunday Entertainments Act be extended to Wolverhampton, but an amendment referring the matter to the Watch Committee was eventually adopted by 26 votes to 19.

But the battle is not over yet.

BOUNDEMOUTH TOWN'S MEETING

EXHIBITORS ACCEPT CONDITIONS

Bournemouth has made its next move towards Sunday opening. At the last meeting of the Council it was reported that the exhibitors had accepted the conditions laid down by the Corporation These conditions include the payment of £1,500 to charity. The original figure demanded was 1,000 gns.

Following this acceptance, a public meeting is being called at the Town Hall by the Mayor on December 29, which will be followed by a poll.

In the meantime both sides are preparing for a great fight.

CATERHAM REFUSES POLL

COUNCIL DECISION

At a meeting of the Caterham and Warlingham Council a proposal to hold a poll to vote on the question of Sunday opening of the kinemas in the district was defeated by the casting vote of the chairman.

This is the third time the proposal has been before the Council, and on a previous occasion the suggestion to hold a poll was defeated by the casting vote of the chairman.

The supporters of the poll contended that a Council of twenty-five members should not deprive an electorate of 25,000 from expressing its opinions. At the meeting it was stated that a petition in favour of opening had been signed by 2,000 persons.

L. Adams, manager of the Adelphi Cinema, Hay Mills, Birmingham, entertained members of the Birmingham F.C. as his guests at the hall during the screening of "The Kid From Spain."

Super of the Outer Suburbs

D. J. JAMES OPENS THE MAYFAIR

2,000-Seater at Chadwell Heath

REPRESENTATIVES from every major and minor renting house in the Trade, with one exception, were present to wish "D. J. J." good luck at the opening of the Mayfair, the 2,000 capacity hall he has built in the growing neighbourhood of Chadwell Heath. They included Mr. and Mrs. John Maxwell, Arthur Dent, Jack Davis, Ken Nyman, Ben Jay, and Stanley Lupino, the B.I.P. comedian, who made a personal appearance and a speech that convulsed the audience.

Local personalities turned up in force and prominent among them were W. G. D. Hutchinson, M.P. for Romford, who was making his first public appearance for a Trade event since his advent on the producing side, and H. Muggeridge, former M.P. for the division.

The guests were welcomed by Mr. James and William Morgan, the house manager, who announced each arrival to the audience by a microphone from his office to a loud-speaker on the stage.

Good Showmanship

The actual opening ceremony was performed, not by a star or Trade figurehead, but by a 14-year-old schoolgirl, Muriel Barnett, of Valence Avenue Girls' School. This showman's idea was that of D. J. J., who sought the co-operation of local headmasters and headmistresses of schools in the district. Children were chosen for their popularity and personality. Their names were then placed in a ballot box and taken to the Capitol Theatre, the James' hall in Upminster. There the May Queen, Daisy Carter, drew the name of Miss Barnett.

It was she, who, after all had sung the National Anthem, cut a white ribbon stretched across the stage and, in clear tones, declared this fine new Essex house to be open.

Speeches which followed were brief and to the point. Mr. James crystallised his policy when, in a few words, he told the audience that the keynote of the Mayfair and its staff was to be one of service to patrons.

The opening programme was a strong one. Two U.A. features, "Ann Carver's Profession" and Walt Disney's "Three Little Pigs" was followed by the successful B.I.P. comedy, "Facing the Music."

Proceeds for Charity

Both United Artists and Wardour Films are to be complimented on their co-operation in a gesture of Mr. James' that has been greatly appreciated by local people. The entire proceeds of the opening performance were handed to the Dagenham District Nursing Association.

Unique Amenities

The Mayfair is one of the most magnificent halls outside London and with its café, car-park and other amenities for patrons, will undoubtedly attract patrons from this rapidly growing area. But the most unique feature, one that is a sensational departure from the accepted rôle of an exhibitor, is the "Mayfair Lido." D. J. James had the brilliant notion of installing an open-air swimming pool at the back of the theatre. There are sun-bathing terraces, tennis-courts and a gymnasium, and a ballroom for dancing.

CONSOLIDATED STUDIOS PREPARING

NEW PRODUCING UNIT AT ELSTREE

Two Large Stages

THE building, so far as the shell is concerned, is the Whitehall studio at Elstree, but what a change when you get inside! One might have been pardoned for imagining a great national newspaper was going to be printed there, for the floor was literally piled with cylindrical rolls.

They turned out to be rolls of a special sound-damping substance composed of shreaded seaweed made up like a thin, continuous strip of mattress. This is being supplied from Sweden by Buchanan Acoustics, Ltd., and already, though probably not half of it is as yet in place, the wonderful sound-absorbing properties are abundantly evident.

L. A. Evans, managing director of the company, has chosen it on account of the fact that, in addition to doing its job, its presence in the studio has no ill-effect upon the health of the artistes and studio staff. This, apparently, cannot be said for all sound-proofing materials.

A Clear Floor

Ring main, overhead electric distribution from under the roof is already complete. In conformity with the latest ideas of studio construction, it provides for cables being kept clear of the stage, so as to leave its whole area available for scene setting. And a fine large floor it is, 125 by 80 ft., and no less than 45 ft. high.

Moreover, the rest of the premises are planned on similarly generous lines, what with the 16 star dressing-rooms, each with its own bath, 12 feature dressing-rooms, about half as many double dressing-rooms, and crowd accommodation for over 100.

The canteen, at present being arranged for, will feed 150 artistes at a time, and will be situated close to the main studio building on a pleasant grass plot. As to this, the ground within the studio enclosure is sufficient for any extensions which may become necessary with the growth of the business. Both men's and women's lavatories have showers.

The wardrobe office on the dressing-room floor is directly connected by lift with the extensive wardrobe store below. A different part of the same floor contains offices of the various production officials, while the administrative offices of Mr. Evans, and of Baron Tavelli, the studio publicity manager, occupy the ground floor near to the entrance. The commissionaire's office and the telephone switchboard face one another.

Recording by RCA

The sound system being put in is RCA, and the recording room, re-recording room and theatre are at present ready to take the necessary equipment.

The power station, capable of delivering between 650 and 750 kilowatts at 110 volts, is complete. And here we came across an interesting point of technical ethics, for, in discussing repainting the walls of the power house, the electrician in charge excluded green, on the ground that green for electrical machinery, and more particularly for any fitment carrying high tension current, is unlucky. How many other of our technical-minded readers think the same? It would be more than a little interesting to hear.

Adaptable Sound-Proofing

After a quick look into the plasterers' shop and the fully equipped carpenters' shop, both of them fine and roomy, and when we had seen the equally ample electrical store and repair shop, with their through-way to the studio floor, we came back to the main stage, where was explained a further refinement in sound-proofing which will admit of more than one set being in use simultaneously, without mutual interference.

This involves the use of mobile sound-damping units, built as rostrums, each with seaweed damping material surrounding an air cavity. The units, which are all of equal height and taller than any set, are moved into place so as to build a temporary buffer wall, within which the set is enclosed.

Finally, a similarly sound-proofed ceiling, having a light-reflective under side, is lowered into place, cutting off all possibility of top echo.

Film Making

At this moment, it is not possible to give any definite statement as to the policy which will be followed regarding film production. Mr. Evans, though only two or three months back in England after two years' experience of production with Fox Films, Ltd., in Hollywood, tells of several offers already received for the use of the new studio, when completed, on favourable terms.

At the moment, however, there is still the possibility that he may decide to enter upon film production for himself. The near future must be left to decide.

A last look at the grounds revealed that foundations are already in place for building a second studio stage, which is to be of identical area with the present stage, namely, 125 by 80 ft.

STRATFORD CHANGE

Walter Jeffs to Remain

Stratford-on-Avon Picture House, the only kinema in Shakespeare's town, is to be taken over by a company of which Leon Salberg and S. W. Clift, of Birmingham, are directors At present the house is owned by a group of shareholders, including the Governors of the Memorial Theatre and others. It has been arranged that they shall nominate one of their number to join Messrs. Salberg and Clift on the new board.

Walter Jeffs, the "veteran," who, before the war ran picture shows at Curzon Hall (now the West End Kinema), Birmingham, is to remain as secretary and manager when the new company takes over.

LONDON TRADE SHOWS

New Offerings to be Screened between Thurs., Dec. 14 and Wed., Dec. 20

Cicely Courtneidge in AUNT SALLY (G.-B.D.)

Thursday

Before Midnight (*Columbia*)

Phœnix Theatre. **3 p.m.**

Ralph Bellamy and June Collyer have the leading rôles in "Before Midnight," a thriller, a rapid succession of sequences literally teeming with suspense. Claude Gillingwater successfully interprets a very exacting and difficult characterisation, and the supporting cast includes George Cooper, Berry Blythe, Arthur Pierson, Bradley Page, Otto Vanaoka, Joseph Creham and William Jeffrey.

"Before Midnight" gets immediately into its intriguing stride with a murder as mysterious as are the sequence of baffling situations which follow and which complicate all Detective Trent's attempts at unravelling. The narrative tells how Ralph Bellamy is called to the home of Edward Arnold, a millionaire, who has an intuition that he will share the fate of his three predecessors, who have all been mysteriously murdered. While Trent and Arnold are talking, the hall clock stops ticking, and during the eerie silence that follows, Arnold falls dead.

In the subsequent investigations, suspicion rapidly travels among a confusing list of Arnold's associates. Fry, his friend and secretary, has a wife who has hated Arnold for years. Janet, his ward and heiress, and her young doctor-lover, to whom Arnold has forbidden entry to the house. His banker, Graham, whose financially unsafe concern would be ruined by Arnold's threatened withdrawal of his millions, and a Japanese servant, named Kono.

Action moves swiftly and grippingly in this mysterious drama, the final denouement being both unexpected and thrilling. Lambert Hillyer directed.

Broken Dreams (*Pathe*)

Prince Edward Theatre. **3.15 p.m.**

Starring Buster Phelps, Randolph Scott and Martha Sleeper, Broken-hearted by the death of his wife in child-birth, a doctor refuses to have anything to do with his infant son, whom he turns over to two friendly old people and leaves the city.

Returning six years later, he becomes engaged to a beautiful and wealthy debutante. He meets his son, now grown to a fine boy, and, after his marriage, determines to take him into his home, in spite of the protests of the foster parents, who are forced to relinquish the child. A former friend tries to make love to the wife during the doctor's absence. The embrace is seen by young Billy, who attempts to stop them, whereupon the man, turning suddenly, throws him against a fountain, fracturing his skull. On his recovery the child is instrumental in effecting a happy reunion between his real and foster parents.

Dancing Lady (*M-G-M*)

Prince Edward Theatre. **8.45 p.m.**

The appearance together in a picture of Joan Crawford and Clark Gable is an unmistakable sign of screen entertainment above the ordinary run. The popular pair are again seen opposite each other in this Metro-Goldwyn-Mayer filmisation of the widely read James Warner Bellah novel.

From all indications, Metro has outdone itself in providing its top-notch stars with a vehicle which, from the point of view of lavishness, spectacular detail, and casting strength, leaves practically nothing to be desired. Miss Crawford, who, in "Dancing Lady," starts out as a cheap burlesque chorus girl, and ultimately ends up with her name in bright lights on Broadway, has a part which gives her every opportunity for dancing, singing, and plenty of displays of emotional fireworks.

Gable, likewise, has a "meaty" rôle as the musical comedy director who at first considers the pushing Miss Crawford as the biggest pest of all his girls, but is eventually brought to realise that there is more to the girl than a striking figure and particularly adept dancing legs.

The unusually fine supporting cast grouped together for this production includes the fast-rising Franchot Tone, May Robson, the irrepressible Winnie Lightner, the world-famed dancer, Fred Astaire, Robert Benchley and Ted Healy and his stooges. Also in prominent rôles are Gloria Foy, Art Jarrett, Grant Mitchell, Maynard Holmes, Nelson Eddy and Sterling Holloway.

Sammy Lee and Eddie Prinz supervised the musical ensembles of the picture, which features a chorus of one hundred dancers. Songs heard in the production include "Let's Go Bavarian," "Heigh Ho," "Everything I Have is Yours," "That's the Rhythm of the Day," and "Dancing Lady," as sung by Miss Crawford, Art Jarrett and Nelson Eddy.

Friday

Jimmy and Sally (*Fox*)

Private Theatre. **11 a.m. and 3 p.m.**

In "Jimmy and Sally," James Dunn is cast as a Press agent who is so sold on himself that he neglects his girl friend. His ideas of publicity are such that he is constantly getting into hot water, and he eventually finds himself without a job or a girl friend. Returning to start his career over again and re-establish himself in the eyes of his girl and his employers, he finds many obstacles to surmount.

Opposite James Dunn is Claire Trevor, the former Broadway star, who showed such promise in "Life in the Raw" and in "The Mad Game." Two of America's best-known song writers were engaged to compose two songs for the picture. "It's the Irish in Me" and "You're My Thrill" are said to be certain hits with real melody and rhythm. Harvey Stephens, Lya Lys, Jed Prouty, Gloria Roy and John Arledge head the supporting cast. James Tinling directed.

Carnival Lady (*Pathe*)

Prince Edward Theatre. **3.15 p.m.**

"Carnival Lady" is the gripping story of a wealthy young man, ruined by the defalcation of his banker, who leaves his former haunts and takes a job as a high-diver with a carnival. There he meets the pretty leading lady of the girl show, and a romance develops which is complicated by the jealous hatred of the former diver, and the plot has its culmination in a brilliant action climax, ending in a clever twist.

The picture is distinguished by the excellent performance of Boots Mallory in the title role, Allen Vincent as the young diver, Donald Kerr, Anita Faye and Kit Guard in comedy characterisations, and Jason Robards as the menace.

On Secret Service (*Wardour*)

Prince Edward Theatre. **8.30 p.m.**

Under the title of "On Secret Service," the fourth of B.I.P.'s new series of Trade shows presents Greta Nissen in the only feminine rôle. She plays the part of Marcella, a spy in the employ of Italy, in a story set in the dark days when Italy and Austria were at close grips. She falls in love with an Austrian officer who has been wrongly accused of espionage against his country, and loses her life when she hesitates to denounce him as he is about to escape with secret information against Italy which will vindicate his honour.

The conflict between love of country and the eternal emotion is portrayed in a masterly fashion, the greater love conquering in a most stirring climax. This film, which was formerly known under the title of "Secret Agent," was directed for B.I.P. by Arthur Woods, whose first effort at direction this is.

In the cast with Greta Nissen are Carl Diehl, the notable German actor, Don Alvarado, and several English dramatic favourites, including Lester Matthews, Wallace Geoffrey, Austin Trevor, Esme Percy and C. M. Hallard.

Monday

Alice in Wonderland (*Paramount*)

Prince Edward Theatre. **3.15 p.m.**

Produced on the most ingeniously devised sets ever erected in Hollywood, "Alice in Wonderland," Paramount's film dramatization of Lewis Carroll's immortal fantasy, is at last to be presented on the screen after many months of research.

Charlotte Henry, who plays the title rôle in the production, was only selected after the most elaborate tests had been made. Most of the well-known actresses in Hollywood were candidates for the much-coveted rôle of Alice, but Miss Henry, whose previous screen experience was quite short, was eventually chosen as being the best personification of "the child of pure, unclouded brow and dreaming eyes of wonder," as idealised by Lewis Carroll and Sir John Tenniel.

The remainder of the cast, probably "the cast of the century" as regards the popularity of the well-known players appearing therein, comprises a representative selection of the best-known stars in Hollywood. Fittingly in a production which has associations so beloved of English-speaking people in all parts of the world, a large number of players are from parts of the British Empire.

Alison Skipworth, the Duchess, and Alec B. Francis, the King of Hearts, were born in England. May Robson, the Queen of Hearts, was born in Melbourne, Australia; Leon Errol, Uncle Gilbert, was born in Sydney, New South Wales; Ned Sparks, the Caterpillar, first saw the light of day in Ontario, Canada, and William Austin, the Gryphon, was born in Georgetown, British Guiana.

The remaining members of the cast with the characters represented as imposingly listed in an advance bulletin on the production are as follows :—

W. C. Fields as Humpty Dumpty, Jack Duffy as Leg of Mutton. Ford Sterling as White King, Raymond Hatton as Mouse, Polly Moran as Dodo Bird, Edna May Oliver as Red Queen, Harvey Clark as Father William, Lilian Harmer as Cook, Mae Marsh as Sheep, Lucien Littlefield as Father William's Son, Edward Everett Horton as Mad Hatter, Louise Fazenda as White Queen, Rosco Ates as Fish, Roscoe Karns as Tweedledum, "Skeets" Gallagher as White Rabbit, Colin Kenny as Clock, Jack Oakie as Tweedledee, Patsy O'Byrne as Alice's Aunt, Richard Arlen as Cheshire Cat, Gary Cooper as White Knight, Cary Grant as Mock Turtle, Baby LeRoy as Two of Hearts, Billy Bevan as Gardener, Sterling Holloway as Frog Footman, Charlie Ruggles as March Hare.

Aunt Sally (*G.-B.D.*)

Prince Edward Theatre. **8.45 p.m.**

"Aunt Sally," the Gainsborough Picture starring Cicely Courtneidge, was adapted by Tim Whelan from a story by Guy Bolton "Aunt Sally," and concerns the efforts of Sally Bird (Cicely Courtneidge) to get a part in the super-cabaret of a new London night-club, to be opened by Mike Kelly (Sam Hardy), an American night-club king.

She fails to impress the cabaret producer and is thrown out of the club, but, undaunted, Sally returns and persuades Mike Kelly to listen to a song. It is a failure in more senses than one, and she is again forcibly ejected. By a ruse, Sally gets introduced to Kelly as a famous French actress, and she is engaged to star in the cabaret. Eventually, however, it is Sally as herself who proves an enormous success.

Tim Whelan, who directed, has, it is said, cleverly combined spectacle and comedy and formed a first-class background for Cicely Courtneidge. Her apache dance with a real live American gangster for a partner is claimed to be riotously funny. Sam Hardy, the well-known American actor, plays the rôle of Mike Kelly, and his forceful personality is a splendid foil to the volatile Cicely. Phylis Clare, Hartley Power, Ben Weldon, Tubby Cippin, Billy Milton and Ann Hope are in the cast.

Tuesday

This Acting Business (*Warner*)

Private Theatre. **3 p.m.**

"This Acting Business," a Warner Bros. Teddington production, which stars Wendy Barrie (by courtesy of London Film Productions), is a satirical romance on the "acting business," containing some very smart dialogue, and also giving glimpses of many Thames-side beauty spots.

Supporting Wendy Barrie are Hugh Williams in the leading male rôle, Donald Calthrop, Janice Adair, Violet Fairbrother, Marie Wright and Henry Longhurst.

John Daumery directed.

In the Money (*G.-B.D.*)

Prince Edward Theatre. **3 p.m.**

An invincible picture, featuring Arthur Hoyt, Sally Starr, Junior Coghlan, and Skeets Gallagher. Directed by Frank R. Strayer. This exhilarating comedy-drama has the story of an inventor, the rapacity of whose family speedily undermines his bank balance. Faced with poverty, the family resort to various shifts, until the younger daughter lands a pugilist as her husband.

The family see in him a solution to their monetary problems, but he refuses to fight for the championship, having a burning ambition to play Hamlet. The ensuing tussle between family and fighter ends in comedy vein.

The Constant Nymph (*G.-B.D.*)

Prince Edward Theatre. **8.45 p.m.**

Ralph Bellamy, featured in BEFORE MIDNIGHT (Columbia)

The silent version of "The Constant Nymph" proved one of the greatest successes of the time, auguring well for the new film of Margaret Kennedy's famous story, written by Margaret Kennedy and Basil Dean. The queerly assorted Sanger family (known facetiously as "Sanger's Circus") form a fascinating and unusual group of characters, and their carefree existence in the beautiful Karindehutte in the Austrian Tyrol, where the scenes were actually photographed, is our introduction to this picturesque family.

The important rôle of Tessa, the Constant Nymph, is played by Victoria Hopper, a delightful newcomer to the screen. Brian Aherne, recently returned from America, plays Lewis Dodd, the young composer and adherent of Sanger, who, too late, discovers his love for Tessa. Leonora Corbett has the difficult rôle of Florence, the Society woman fascinated by Lewis Dodd, whom she marries, only to find that their two worlds cannot meet.

Mary Clare has her original rôle as Linda, Sanger's "wife"; Toni de Lungo is again Roberto, the Sangers' loyal servant; Jane Baxter and Jane Cornell are Tessa's sisters, and Fritz Schulz, Birnbaum, the Jew who loves and marries Tony. Lyn Harding plays Sanger, and his performance as the great composer who ignores fame is said to be outstanding.

Wednesday

The Silver Spoon (*Warner*)

Own Theatre. **3 p.m.**

"The Silver Spoon," a Warner Bros. Teddington production, with Binnie Barnes in the principal rôle, is a dramatic thriller from an original story by Brock Williams. Ian Hunter and Garry Marsh, in support of Binnie Barnes, are said to give splendid performances, while Joan Playfair, Cecil Humphreys, O. B. Clarence, George Merritt and Cecil Parker give meritorious portrayals. George King handled the direction.

Rainbow Over Broadway (*G.-B.D.*)

Prince Edward Theatre. **3 p.m.**

A Chesterfield Production, directed by Richard Thorpe, with Joan Marsh, Grace Hayes, Lucien Littlefield, and Nat Carr as the principal players.

This entertaining "musical" is concerned with the struggles of two young composers to win recognition. Their eventual success comes at the instance of their hated stepmother, an old vaudeville trouper, who becomes a cabaret star on Broadway.

Turkey Time (*G.-B.D.*)

Prince Edward Theatre. **8.45 p.m.**

The seasonable atmosphere of Christmas surrounds this G.-B.D. picture, and the fact that we shall see Robertson Hare as a carol singer trudging the snow-laden streets, is certainly appropriate fun-making. The whole of the action of Ben Travers' farce takes place on Christmas Eve, and the film opens with Tom Walls and Robertson Hare enjoying themselves on the pier at the little seaside town where they are spending Christmas. Tom Walls, as Max Wheeler, meets and befriends Rose Adair (Dorothy Hyson), a hard-up young girl from a visiting troupe of pierrots. Max gives her tea and money to pay her landlady, thus establishing himself as her protector—a position that leads to a series of highly amusing complications.

Max is engaged to Louise Wheeler, who is very annoyed when she learns of his association with Rose. However, his friend, David Winterton (Ralph Lynn) has fallen for Rose and with the best intentions in the world tries to help him out, only to land Max in further trouble. The two of them get involved with Rose's landlady (Mary Brough) and they find themselves up against a formidable opponent in their efforts to assist Rose.

Robertson Hare, as the henpecked husband, is said to be riotously funny, and Mary Brough, Norma Varden, Mark Daly, Dorothy Hyson, Veronica Rose, all add to the merrymaking. Tom Walls directed "Turkey Time."

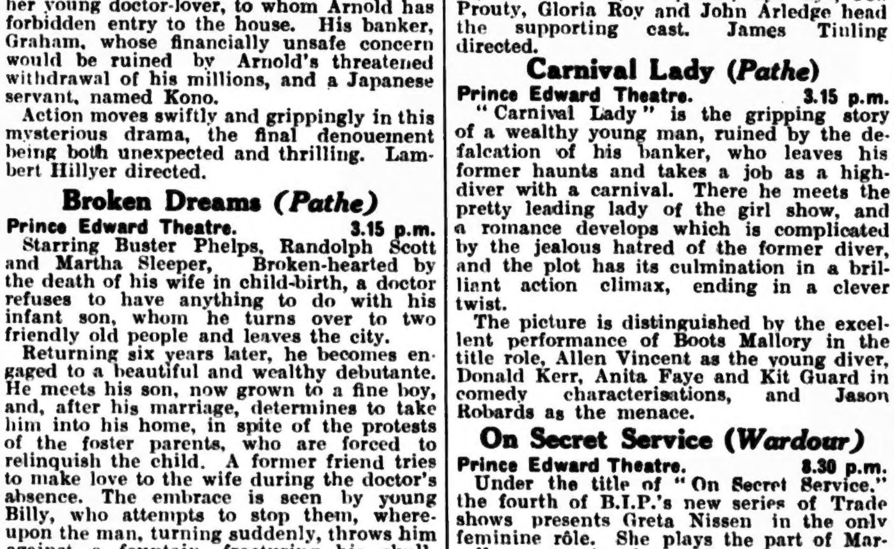
WARNERS SIGN PABST

WORLD-FAMOUS DIRECTOR

It is announced by Max Milder that G. W. Pabst, undoubtedly one of the most internationally famous of directors, is now on his way to work for Warner Bros. in Hollywood.

G. W. Pabst, who has been signed to a long-term contract, has been directing for the screen for ten years, his first picture having been made in 1923, when he directed Garbo in "The Joyless Street." Among his best-known work of recent date is "White Hell of Pitz Palu."

It is claimed for Pabst that one of his greatest assets is his ability to spot talent in the women players who come under his direction.



Victoria Hopper, the star of THE CONSTANT NYMPH (G.-B.D.), in a scene taken in the Austrian Tyrol

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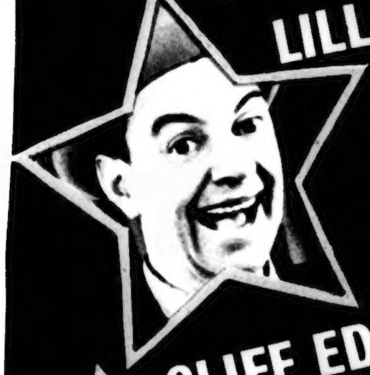
JUNE KNIGHT

LILLIAN ROTH



CLIFF EDWARDS

LILIAN BOND

DOROTHY LEE

LONA ANDRE

CHARLES (Buddy) ROGERS

The IT of all musical hits

Choose your entertainer

—they're all stars!

Choose your tunes

—they're all hits!

Choose your laughs

—they're fast & furious!

Produced by Laurence Schwab in association with William Rowland and Monte Brice

From the musical play "Take a Chance"

Written by the authors De Sylva, Schwab, Youmans, Brown, Whiting.

WATCH FOR RELEASE DATE

Paramount Pictures

If it's a PARAMOUNT PICTURE, it's the best show in town!

PARAMOUNT'S BEAUTIFUL NEW STAR

in

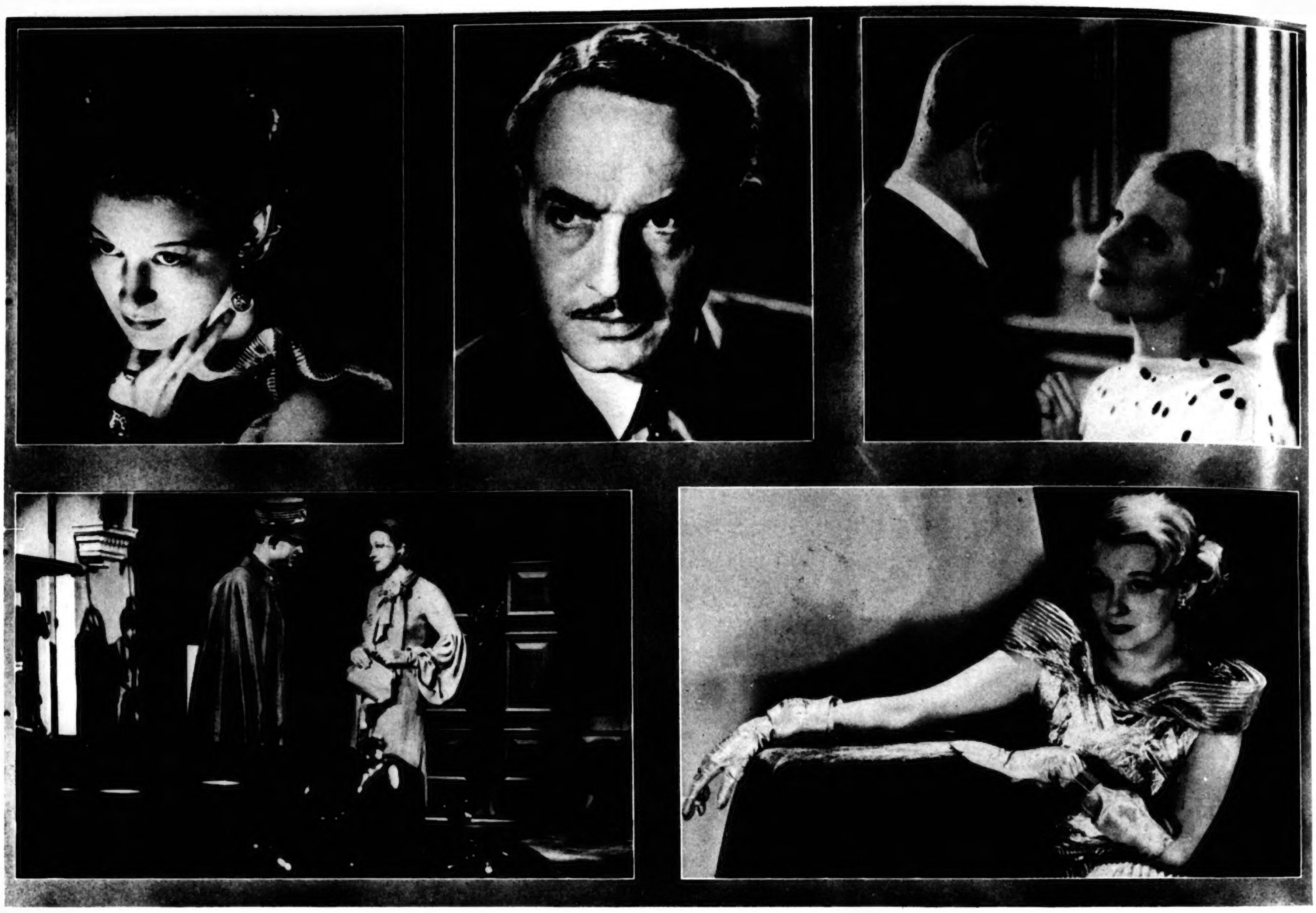
CRADLE SONG

DIRECTED BY MITCHELL LEISEN

PARAMOUNT, the company that brought you the two biggest stars of the past year . . . *MAE WEST* and *BING CROSBY* . . . brings an attractive new personality to you . . . ***DOROTHEA WIECK,*** in a great emotional drama.

If it's a PARAMOUNT PICTURE it's the best show in town!

"SECRET SERVICE"



SECRET SERVICE is described as a thrilling story of espionage and sacrifice during the World War. Greta Nissen in the only feminine role plays the part of an Italian Spy whose love affair with an Austrian officer has a tragic ending. Carl Diehl, Don Alvarado, Lester Matthews, C. M. Hallard, Austin Trevor are also in the cast

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"JIMMY AND SALLY"

James Dunn and Claire Trevor in JIMMY AND SALLY, which Fox will Trade show on Friday morning and afternoon in their Private Theatre. The story tells of an egotistical Press agent whose ideas of publicity nearly cost him both his job and his girl

TOO MANY FREE TICKETS

15,000 A Week At Brighton

SUSSEX RESOLUTION

THE widespread distribution of free passes to shopkeepers and others showing advertising bills was considered by the Sussex branch of the C.E.A., at last week's meeting, when it was revealed that in Brighton alone as many as 15,000 free seats are given away each week in this way.

The matter was brought forward by **Harold B. Millar**, who pointed out that such a number was far too great a proportion in a town with a regular picture-going public of about 70,000. "Brighton and Hove seem to be flooded with free passes," he said. "Do you wonder that business is so bad in the winter?"

As people are always apt to undervalue anything that they can get free, many who attended the kinemas on passes early in the week did not hesitate to tell all their friends if they thought the show was a poor one.

It had been suggested, said Mr. Millar, that whereas one or two passes were given each week to every shopkeeper showing a bill, the number should be limited to *one pass per fortnight.*

The **Chairman** (**W. T. Bradshaw**) welcomed the suggestion, saying that it was a matter that might well become the subject of a national campaign.

He estimated that each double-crown poster in the town was costing the exhibitor £5 a year in free seats—quite apart from the loss of revenue caused by shopkeepers passing on their free passes to customers.

R. H. Ainsworth said that many shopkeepers were allowed to show bills for practically every house in the town, the result being that that shopkeeper had "in his pocket" free entertainment the whole year round.

P. G. Lundy agreed, saying that he had known people come to the box-office with a "nap hand" in free passes, and coolly sort out the one they happened to require for that particular evening!

After a long discussion, a resolution was unanimously passed limiting the issue of these free seats to one per fortnight; and, if united action can be obtained from every hall (including the few not represented at the meeting), the new system will be brought into operation in the New Year.

Charity and S.O.

Contributions to charity from the profits of Sunday opening are still a sore point with Brighton and Hove exhibitors, who feel the injustice of the imposition having regard to the fact that they had enjoyed Sunday opening free and unfettered since before the War.

During the past year the Brighton exhibitors have between them been called upon to pay from £800 to £1,000, and the Watch Committee agreed that the matter should be further reviewed after the first year of working. In view of this it was decided to send a letter to the Chairman of the Watch Committee pointing out the following facts:

1. Kinemas represent the only form of Sunday trade penalised by the payment of a Sunday trading tax, whereas other amusements—such as concerts, dances, bands, amusement arcades, etc.—are exempt.
2. Brighton was the first town in the country to permit Sunday opening of kinemas. Every other seaside resort has since followed the lead of the Brighton authorities. This proves unquestionably the value of Sunday kinemas towards popularising seaside towns such as Brighton. It has the effect of a large week-end influx to Brighton of visitors who can be assured of suitable entertainment, particularly on a wet day.
3. Since the last arrangement was made the depression has been seriously felt in Brighton by decreased attendances. This, combined with depreciated novelty value of talking pictures in general, has resulted in a more selected patronage. Patrons no longer "go to the pictures," but only go to see outstanding pictures. As a result, an inflated film rental is charged for the few pictures which attract. The smaller kinemas in particular are feeling the pinch of these high charges.
4. Entertainment Tax to the extent of one-sixth of takings is already paid to the Government, and in itself a heavy burden.
5. Kinema exhibitors are, and always have been, willing to assist charity, but they naturally feel that the raising of funds for charitable objects should be a voluntary matter.

W. T. BRADSHAW

The letter adds "We trust that the above facts will be sufficient to enable you to see the necessity of a reduction in the tax at present paid, more especially in view of the fact that several additional kinemas will further reduce the patronage of the existing halls . . . . We sincerely trust that you will see your way to reduce the individual payments of each kinema by at least 50 per cent. during 1934."

The chairman said that exhibitors were finding themselves unable to pay the "iniquitous charges," and he hoped the Watch Committee would realise the very serious plight in which the independent exhibitors particularly found themselves.

Tax Concession Urged

The desperate need for relief in regard to Entertainment Tax was urged by **Randolph E. Richards** (past President of the C.E.A.), who said: "The position to-day is that men and women are losing their life's savings in this Industry while the Government is taking nearly 20 per cent. of its turnover."

Mr. Richards said that he was strongly opposed to the suggestion of a flat 10 per cent. to be paid as tax, as he considered that such a payment might be construed as acknowledging the tax in principle, whereas exhibitors had always been against it, and would continue to be against it.

"We have started a campaign to get it back to the pre-Snowden Budget," said Mr. Richards, "and I think we ought to adhere firmly to that campaign. We don't want to be selfish over the matter, and if we get the 6d. seat free, as it was before, it is bound to help the theatres and music-halls as well.

"If you ask for it to be fixed at 10 per cent., I am personally afraid that the Chancellor will never move it from 10 per cent. Nationally speaking, there is no question about it—the 6d. seat is the backbone of the Industry."

A. Dearden pointed out that the kinema Industry is one of the very few whose members are running their businesses at pre-war prices, plus tax. He recalled that, when the tax was first put on, prices everywhere were rising—everything went up, even the length of programmes—and exhibitors, "timid lot that they are," were afraid to raise their prices. The result was that they had never got away from these difficulties.

The Shameless Town

Harold B. Millar said that in Brighton and Hove the business was being killed by its being given too cheaply. "I have had people coming in evening dress and taking 7d. seats," he said. "They have no shame in this town!"

P. G. Lundy asked whether something could not be done to put a stop to bargain matinées, which were taken advantage of by the leisured classes. They came in the afternoon for 7d., whereas, if there were no bargain matinées, the exhibitor would receive the full price for his seats later in the day.

It was decided to discuss the question of prices at a special meeting of Brighton exhibitors. Meanwhile, the Entertainment Tax campaign is to be furthered in Sussex.

NORTH-WESTERN'S COMPLAINT AGAINST HEADQUARTERS

Special Council Meeting for Matters of No Immediate Importance

WASTE OF TIME AND MONEY

SOME members of the North-western branch of the C.E.A. think that the special general council meeting held in London on November 28, was a waste of time, and the business then transacted might very well have been left over until the regular council meeting. One member went so far as to talk of censuring the action of the London and H.C. branch for demanding the meeting.

Coun. **R. Hamilton Godfrey**, who presided at the monthly meeting of the branch, held at Liverpool on Friday last, said he attended this council meeting, which had reference to the decision of a previous meeting instructing the dispatch of circulars to members, warning them not to be panicky with reference to the wide film apparatus, and not to be precipitate about installations, as the cost was very prohibitive. After this decision had been reached, information came to the knowledge of an officer of the Association, and as a result it was thought inadvisable to send out the circulars referred to.

To his mind, it was a pity the London and Home Counties branch put the organisation to the expense of calling this special council meeting, because the business could very well have been done at an ordinary meeting.

W. C. Scott thought consideration might have been given to a vote of censure on the London and Home Counties branch for the action they took in the matter. He agreed with the chairman's view that the subject was not of such urgency as to have warranted the calling of a special meeting.

Individual Judgment

From the South Wales and Mon. branch a letter was received, intimating the nomination by them of Richard Dooner as vice-president, and asking for the support of the North-Western branch.

In accordance with precedent, the branch adopted a resolution, on proposition of **J. R. Dovener**, seconded by **W. J. Speakman**, to the effect that this was a matter for the consideration of members individually.

Meeting the Neighbours

B. Miller reported that at the last meeting of the North Staffs. branch consideration was given to a social function or sports meeting with the North-Western branch. North Staffs were of the opinion that it would be better for their members to come to one of the suitable venues near Liverpool rather than the members of the North-Western branch should go to a place in the North Staffs territory.

North-Western members were asked to co-operate with the secretary of the North Staffs branch to make arrangements for a suitable sports meeting and to provide the necessary entertainment. It was felt by North Staffs that if Hawkstone Park were selected the attendance from the North-Western area would not be as good as it would be if the North Staffs members were to visit the North-Western.

It was desirable that the date should be fixed as early in the season as possible for various reasons.

The **Chairman** said the North-Western branch appreciated the invitation. He suggested the appointment of a small committee to go into details and to make arrangements in co-operation with the North Staffs branch should be formed.

A resolution to this effect was moved by **J. R. Dovener**, seconded by **W. C. Scott**.

The sports sub-committee comprises P. M. Hanmer, B. Miller, W. J. Speakman, R. P. Rutherford, S. Grimshaw and F. Beardsworth.

Satisfactory Arbitration

W. C. Scott reported the result of an arbitration between Associated Producing and Distribution Co. and the Liverpool Majestic Picture Palace, Ltd. This case, he said, was settled to the mutual satisfaction of both parties. The **Chairman** expressed the thanks of the meeting to Mr. Scott for his services.

Sundays and Charity

The longest speech of the meeting was that in reference to Sunday opening. An urgent appeal was made to members not to offer the whole proceeds or big percentages of receipts to charities as an inducement to the magistrates to give them permission to open; if that were done, it was pointed out, Sunday opening would cease to be a commercial proposition.

Exhibitors desiring to open on a Sunday should agree upon a uniform percentage and adhere to that in all their negotiations with the authorities. If individual exhibitors did want to give the whole of their receipts to particular charities in which they were interested, they could easily do that by means of a donation, apart from the terms that were stated in court by the magistrates.

This matter was felt to be of some importance as a principle, as it would be a dangerous precedent for exhibitors to go to the magistrates and say they are willing to give a Sunday performance, the entire proceeds to go to charity.

B. Miller said some exhibitors seemed to be frightened by the demands for charities, and it was important that the position should be clearly understood and defined.

P. M. Hanmer remarked it had been suggested that the Sunday opening dates for Liverpool in 1934 should be March 6 and October 28. These dates had been selected so far in advance so that exhibitors could arrange their bookings accordingly, and not necessarily with the object of making applications now.

J. R. Dovener: Is there any reason why we should not make the applications as early as possible. If we fix the dates, why not apply to the magistrates early in the New Year?

It was agreed that this should be done.

The Annual Festivities

Next, there was a discussion on the proposal to hold a branch luncheon in lieu of the annual dinner and ball. The date for this was fixed at January 17, and the arrangements left in the hands of the Sports Committee.

P. M. Hanmer said he understood the renters were now organising a dinner and ball to take place at the Adelphi Hotel in January, and, if his information was correct, this would be a Trade function.

Guarantors' Bond Destroyed

The secretary, **G. Dudley West**, stated that on the last kinema carnival they made a net profit of £53 4s. 5d.; receipts from the sale of tickets brought in £179 17s. 6d.; printing, advertising, etc., cost £47; postages £14; hire of hall £25; prizes £28.

It may be remembered that on a previous function there was a loss of £50, and this was made good by ten guarantors, whose signatures were on a form which was in the **Chairman's** hands.

The **Chairman** referred to this guarantee form, and said it was signed by gentlemen who were good sportsmen, and the branch was grateful to them for their interest. Happily, the profit on the last function would enable them to be reimbursed.

The organisers of the function were to be congratulated on their great courage in embarking upon the organisation of the carnival after their great disappointment at New Brighton. Credit was due to the committee which organised the function, and especially to the vice-chairman (Mr. Hanmer), "who had worked like a nigger."

Holding up the guarantee form, the chairman ceremoniously tore it into pieces, with the remark: "That is the end of that."

The Agile Advertiser

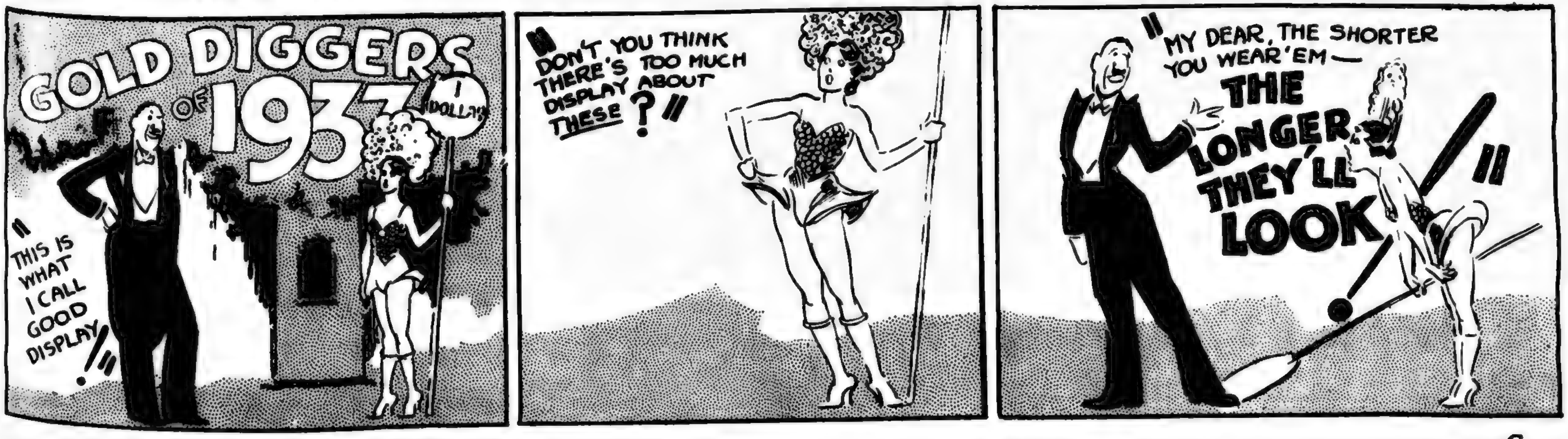
Reference was made to the kinema advertising index in a Liverpool evening newspaper. This index is composed of two or three-line advertisements of local kinemas, set out alphabetically. Complaint was made of the fact that one theatre had made a subtle move to get from the middle of the column to the top.

The index letter of the theatre's name was "G," but by indicating its geographical location, it had contrived to get itself amongst the "A's."

The member who brought the matter forward considered that this was taking an unfair advantage, and if the practice were generally adopted, the purpose of the index would be circumvented and its value reduced.

The **Chairman** concluded the meeting by wishing members the compliments of the season.

OUR USHERETTE *By J. P. DAVIS*


GOLD DIGGERS OF 1937
1 DOLLAR
"THIS IS WHAT I CALL GOOD DISPLAY!"
"DON'T YOU THINK THERE'S TOO MUCH DISPLAY ABOUT THESE?"
"MY DEAR, THE SHORTER YOU WEAR 'EM— THE LONGER THEY'LL LOOK!"

PROVINCES FAVOUR THE 2½-HOUR PROGRAMME

Sam Eckman's Proposals Not Drastic Enough

SECOND FEATURES NOT WANTED

ALTHOUGH few provincial kinemas are directly affected, showmen up and down the country have enthusiastically welcomed Sam Eckman's ultimatum against programmes of excessive length. It is generally regarded as a definite step towards the abolition of suicidal competition which threatens the existence of the Independent exhibitor. A few voices have been raised resenting the implied policy of renter interference, but on the whole the opinion is expressed that the M-G-M proposals do not go far enough. A 2½-hour programme is advocated.

H. B. LANE, demands a 3-hour maximum show

ISY GRAHAM, considers that the M-G-M action is overdue

POLICY THAT CHEAPENS THE KINEMA

Birmingham Praise

SAM ECKMAN is on the right track, says **Harry B. Lane** (chairman, Birmingham and Midland C.E.A.). A maximum of three hours is more than ample for most of our patrons. The evil complained of is not rife in the provinces, where exhibitors find it inconvenient and uneconomic to keep programmes running for more than 2¼ or 2½ hours. I have no doubt that ordinary exhibitors, up and down the country, will be ready to support the steps that are to be taken to keep the length of programmes within reasonable limits.

There was an attempt some time ago to introduce the three-feature programme. This was effectively checked by the K.R.S., and efforts are now being made in the Birmingham area to stop the practice of cheapening the kinema by charging ridiculous prices of 2d. and 3d. for a full programme of ordinary length.

Tiring the Public

"Everyone who has the real interests of the Trade at heart will be in favour of the drastic action taken by M-G-M," is the comment of **S. W. Clift** (vice-chairman, Birmingham and Midland C.E.A.). "I am convinced," he says, "that the public gets tired of any programme exceeding three hours in length.

"We in Birmingham have tried to keep programmes to from 2 to 2½ hours in length and, indeed, no other policy is practicable in the suburban house, if two performances are to be got through between 6 and 10.30 p.m.

"There is little or no danger of programmes running to, or exceeding, three hours in length becoming general or popular in the provinces."

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ATKINSON SUPPORTS ECKMAN

AND PRACTISES WHAT HE PREACHES

A. B. Atkinson, chairman of the Bristol C.E.A. branch, expressed hearty agreement with Sam Eckman's proposal.

"The only fault I have to find with it is that it does not go far enough. I would make the maximum programme length 2½ hours, instead of three. I regard the double-feature programme as the curse of the business.

"If Mr. Eckman's suggestion is adopted producers will be enabled to make films of a higher quality, and also, what is badly needed, better shorts. I consider Mr. Eckman's proposal is a move in the right direction, and I hope that other renters will follow his lead."

Mr. Atkinson practises the principle of shorter programmes; though almost every house in Bristol gives a double-feature programme, at each of the four houses he controls the programme is limited to 2½ hours.

UNFAIR RENTALS DISCLOSED

DECLARES NORTH-WESTERN CHAIRMAN

COUN. R. HAMILTON GODFREY, chairman, North-Western C.E.A., in commenting upon Sam Eckman's announcement, said it was obvious that films must be booked to these London houses on terms different from those to the provincial exhibitors. "Was that fair and equitable to the latter, and did it not justify a claim for just treatment in regard to film tire terms.

"If three renters provided the London theatre's progremme, it seemed to him the bookings must be made on flat rental terms."

Other exhibitors present were unanimously in favour of one-feature programmes.

Too Much for the Money

"Our industry is giving the public far too much for the low prices of admission to our kinemas," said **Walter C. Scott**, lessee of the Belmont P.H., Liverpool.

"Even for a two-hours' performance, the admission charges are too low," continued Mr. Scott. "By giving a three-hours' programme, we would be using up all the features and not getting the best out of them. When there are two feature films on the one programme, it is ganerally assumed that one or both of them cannot 'stand on their own legs.'

"Of course, I am against interfering with the domestic policy of any kinema, but one must be guided by the peculiar circumstances in each case.

Three Hours' Show Justified

"Having regard to the overseating in most towns, exhibitors should consider the advisability of running one matinée and one evening performance each day. In these circumstances a three-hour programme might be beneficial.

"When I was in charge of a large hall, I persuaded my co-directors to adopt this policy, and our takings increased by £1,500 in a year. This policy, as well as solving to some extent the overseating bugbear, would give us the opportunity of increasing our admission charges and enable us to secure a better return per seat."

Cheap Matinees Also

R. P. Rutherford, general manager, Queen's circuit, Queen's, Wallasey, welcomed Sam Eckman's action, which he thought would stop any tendency for provincial theatres to follow the lead of London by giving performances of three hours and over.

"Personally," Mr. Rutherford added, "I should like to see renters go a step further than Mr. Eckman, by making an effort to stop cheap matinees.

"Combined with low admission charges, three-hour programmes would be ruinous to exhibitors in the provinces. Then there is the deadhead question, which should also be tackled.

"Through trade depression, many exhibitors will adopt any means to get more people into their theatres and they must be protected from their own folly.

Poor Films the Cause

"Film hire rentals are exorbitant and no one can afford to give two or three good features in one programme. A lot of films being released have little story and are boring to watch. Too many of this class of film are being produced.

"If producers would give us good films, I think the business would be in a much better condition and it would not be necessary for exhibitors to have recourse to three-hour programmes. Good films do attract patronage."

Exhibitors' Death Warrant

W. J. Speakman, general manager for the C. J. Doyle circuit, Liverpool, declares: "I am definitely in agreement with Mr. Eckman's declared policy. To screen a programme lasting three hours or over is giving the public too much for their money, and in the provinces, with low admission charges, we simply cannot afford to do it.

"I will go so far as to say that the exhibitor who does the thing which Mr. Eckman is anxious to suppress, is signing his own death warrant. Shows lasting two hours to two and a half hours are quite long enough."

Indigestible Entertainment

"Suburban kinemas, despite what Sam Eckman says, cannot afford to put on a three hours' show," states Mr. **R. E. Ratcliff**, manager of the Tunnel Road Picturedrome, Liverpool.

"London prices of admission are on a much higher plane than those that rule here, and I suppose people are entitled to expect entertainment in due ratio. But here, in Liverpool, I think people would be dissatisfied with a three hours' show and would come out feeling their recreation had given them a form of visual and mental indigestion."

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"A GOOD PLAN"—SAYS GLASGOW

But Scots Resent Interference

JAMES REED, manager of La Scala, Glasgow, says "Fortunately in Scotland we never hear of a programme exceeding three hours—the popular length of entertainments here seems to be between 2¼ to 2½ hours' duration. With that length of programme our patrons are satisfied.

In case this insane policy should ever break out in Scotland, I therefore welcome Mr. Eckman's timely announcement.

No Renter Dictation

A prominent Glasgow exhibitor and broker who wishes to be anonymous, said that the situation which gave rise to the Eckman plan did not occur in Scotland, and did not seem likely to for some time.

At the same time, he was of the opinion that neither Mr. Eckman nor any other renter had any right to dictate to the exhibitor how long a programme should run.

He, on his part, had been running double-feature programmes for years with success, and as long as this continued to draw patrons he had no intention of altering.

"Ridiculous Programmes"

George Singleton, of the Singleton Circuit, told the *Kine.* that he was sorry that this matter should require the interference of renters. It was, he said, amazing that such a state of affairs should exist.

Although the state of affairs it was aimed at did not exist as far as he knew in Scotland, it was a matter which should be taken up seriously and nipped in the bud.

With the tendency to overbuilding in certain districts of Glasgow, with consequent bad business to the other houses, certain exhibitors might be tempted to do things like this to increase their business.

GUY CRESWELL SMITH'S NEW COMPANY

Guy Creswell Smith, who for several years was the representative in Europe for United Artists, has established a new organisation for marketing French films abroad and foreign films in France. It has the title of Les Productions Cinematographiques Internationales, S.A.

WALES APPROVES PRINCIPLE

But Fears Competition

A. B. Watts (of the Splott (Cardiff) Kinema Co., Ltd.), while agreeing that programmes should not exceed three hours, pointed out that the present situation arose from the necessity of the independent competing against the circuit houses, whose renter-exhibitor owners frequently puts on two features, big turns and shorts, the programme approximating from three and a half to four hours.

Second Feature Disadvantages

J. Ernest Sprague (Pontypridd) says he has always been in favour of single-feature programmes, "but we have been forced to put in double features because it has been the policy adopted by other exhibitors.

"Personally, I don't think that a second feature is any good," he added, "because if you have got a good top liner patrons do not want anything else. Another thing, if you put in two features and the second is not on a par with the first, it invariably kills your programme."

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TWO HOURS' SHOW

LONG ENOUGH SAYS NORTHERN C.E.A.

Among the exhibitors in the Newcastle and district area there was unanimous support for the attempt to limit performances to a maximum period of three hours.

Sidney Bamford (chairman of the Northern C.E.A.): I entirely agree with Mr. Eckman. Two hours' entertainment is all the public expects, and two hours' programme ought to be the general rule.

E. J. Hinge (vice-chairman): I am very pleased that this stand has been taken, and I think it will have the support of practically everybody in the Trade.

The Small Man Applauds

J. Coverdale Bell: This declaration is distinctly good. It is time that somebody came forward determined to protect the exhibitors against themselves. The M-G-M policy has my heartiest approval. The small man will applaud it with both hands.

J. S. Snell: I think Mr. Eckman is doing for the exhibitors what the exhibitors ought to have done for themselves long since, in safeguarding them against the old and pernicious system known as the "long pull," or "overweight." I wish he had gone further and insisted that a two hours' programme was long enough.

W. Carr: I am very, very glad that Mr. Eckman has taken this stand. It is a stand that ought to have been taken long ago, and one which, I hope, other renters will quickly follow.

Other Renters Should Follow

F. W. Morrison: I have always been in agreement with the policy put forward by Mr. Eckman. Ever since the Brighton Conference, when he put forward a similar policy, except that it did not then go so far as to say that bookings would be refused if the policy was not accepted, I have expected something being evolved to prevent people giving programmes of inordinate length. No wise man could fail to approve of the attitude now adopted of Mr. Eckman, and I for one trust that all the other renters will follow his lead.

W. R. Marshall: I am in full agreement with the policy. It puzzles me why exhibitors should desire to run programmes which are uneconomic because of their unnecessary length.

MENACE OF THE TWO-FEATURE PROGRAMME

2½ Hours Limit Urged

"I HEARTILY agree with Mr. Eckman, and I am sure most exhibitors will do so also," says **Isy Graham**, of Sheffield. "Entertainments are much too long nowadays, and people get satiated. Mr. Eckman's suggestion is one of the finest that has been made for some time. Such action is overdue, for I believe exhibitors are actually losing money to-day by their efforts to compete with circuit halls in length of programme."

The Double-feature Menace

A. R. Favell told the *Kine.* that it is time a move was made in this direction; programmes are far too long, and the running of double feature programme is ruining the business.

The second feature is very often so mediocre that it counteracts any good impression created by the feature, and patrons go away disappointed and condemn the entire show.

"As a suburban exhibitor I am confident every exhibitor will not only welcome Mr. Eckman's suggestion, but wish he had put the limit at two hours instead of three. A good programme of two to two and a half hours in length is much more calculated to make money."

2½ Hours Limit Advocated

Sydney Kirkham (vice-chairman of the Sheffield C.E.A.). says his only objection to Mr. Eckman's proposal is that they do not go far enough. Mr. Kirkham contends that two and a half hours should be the limit, pointing out that small capacity halls and suburban kinemas cannot compete with circuit and other large capacity halls. Mr. Kirkham mentions that although he is surrounded by halls giving programmes over three hours in length he rarely exceeds two hours and ten minutes. This enables him to give four shows daily and conform with Sheffield regulations, which puts the closing hour for kinemas at 10.30 p.m.

Evil to be Remedied

Mr. Eckman's proposal does not go nearly far enough, declares **W. T. Gent**, Sheffield's grand old man.

"In cities like Sheffield, where we have to close down at 10.30, suburban halls which open only in the evening with one or two matinées can only put on a programme of about 1¾ hours, and twice during the evening. Consequently, they lose patronage to the large city halls, where they get more than three hours.

"It is time something was done to remedy this evil, which hits the renter just as much as it does the majority of exhibitors."

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CUT-THROAT POLICY

THAT BORES PATRONS

W. T. Bradshaw (chairman of the Sussex C.E.A.): I think Mr. Eckman has done a great service to the Industry in trying to put a stop to the ridiculous policy of "throat cutting." A three-hour programme is quite long enough for anybody—and yet I hear of one hall where the evening programme of films and stage show began at 5.30 and ended at 10.45. Where is all this going to end?—for end it must, or we shall all be driven out of business.

Double Features Not Wanted

Harold B. Millar (Princes, Brighton, and vice-chairman of the Sussex C.E.A.): I think a three-hour programme is a very generous limit. My ideal programme is two hours and twenty minutes—a single feature, good shorts, and a news reel. I am *not* in favour of a double feature programme; I want to see longer and better single features.

C. A. Maguire (general manager, Lido, Hove): I thoroughly endorse Mr. Eckman's policy. It is not in the best interests of the Industry, or of the public, that there should be longer programmes than three hours. Besides, there is not enough variety of films to keep up these exhorbitantly long programmes. I have tried a four-hour show, and I have invariably found that the public leave before the end. Personally, I am not in favour of variety in the kinema. If supplementary entertainment is needed, I would much rather have an orchestra or organ, or combination of both.

A Merry Christmas
May All Good Things Be yours
FOX
HINCHLIFF

LESLIE HOWARD & HEATHER ANGEL
BERKELEY SQUARE

●

CLARA BOW
HOOPLA

●

LILIAN HARVEY
I AM SUZANNE

●

JANET GAYNOR & LILIAN HARVEY
and ALL-STAR CAST
FOX FOLLIES

Here is a scream of a picture!

EL BRENDEL in **WALTER CATLETT**

OLSEN'S BIG MOMENT

The sunniest feature of the year

THE WORLD REELS AGAIN
STAGGERED BY HIS
Fury

SUPER-CHARGED DRAMATIC DYNAMO . . . GENIUS OF THE HISTRIONIC!
SPELLBINDING AGAIN . . . IN THE GREATEST ROLE IN SCREEN HISTORY
FIVE WOMEN . . . WHOSE LOVELY HANDS TORE HIS HEART AND SOUL
WOMEN . . . WOMEN . . . WOMEN . . . TORTURED . . . TORMENTED . . . DAMNED HIM!

The World Changes Entertainment!

GENIUS LINKED

The Great Paul Muni

GREATEST ACTOR OF ALL TIME!

WITH A GENIUS

The Great Mervyn Le Roy

GREATEST DIRECTOR OF ALL TIME!

JOHN MAXWELL'S 'HAPPY' PARTY

B.I.P. CHIEF'S BIRTHDAY CELEBRATION

Brilliant Gathering

THE "Happy" party given by John Maxwell at the Grosvenor Hotel on Sunday evening fully deserved its title. It was a fine expression of showmanship, for not only were the proceedings indicative of the feeling of confidence and enthusiasm which pervades the B.I.P. organisation, but the atmosphere successfully conveyed the joyous theme of the picture which provided the excuse for the gathering.

As a matter of fact, Mr. Maxwell himself advanced two further excuses. In a brief speech of welcome he attributed the function to an endeavour to relieve, once in a way, the usual dreariness of the London Sunday. The other explanation, which was less explicit, but more intriguing, was his suggestion that it was in celebration of a birthday—but whose or on what date his guests were not informed.

Trade Entertained

There were nearly three hundred people present representing A.B.P. executives, studio workers, artistes, exhibitors, and Pressmen, the guest of honour being Prince and Princess Arthur of Connaught. Many of the chiefs of other renting firms were also present, including J. C. Graham, S. Newman, A. Dent, J. Friedman, S. W. Smith, W. J. Gell, to name but a few who were noticed. Tables in various parts of the room were reserved for the directors and casts of the various B.I.P. units in work, so that the occasion presented facilities for which was perhaps the most comprehensive opportunity of a "get together" to all branches of the film Trade.

The guests were received by Mr. and Mrs. Maxwell and thereafter the title of the film provided the only satisfactory description of the proceedings. Everyone was in carnival spirit which the screening of the picture subsequently contributed.

"Happy" Returns

Speeches were commendably brief, Mr. Maxwell's remarks were in keeping with the spirit of the evening, and Arthur Dent, who later spoke, revealed that it was Mr. Maxwell's own birthday they were celebrating, and the sentiments expressed in wishing him many "happy" returns were vociferously re-echoed by the company.

A tribute to the work of the B.I.P. stars encouraged Stanley Lupino, the star of the film, "Happy," to make a typical response.

After the picture a cabaret staged by Harry Kauffman, of A.B.C., and Carl Hyson, father of Dorothy, who appeared in the film, was thoroughly enjoyed, and one of the "happiest" gatherings in the Trade concluded with dancing amid balloons, novelties and other incidental attributes to such a festive occasion.

CHILD ACTORS IN BRITISH FILMS

CALL FOR LEGAL REFORM

A formal protest has been made by the film section of the Federation of British Industries against the present ban on the employment of children under the age of 14 who have been exploited so successfully in France and the U.S.A. The following resolution was passed:—

1. That in the opinion of the British film production industry, it is essential that the employment of children in film studios in Great Britain shall be permitted to enable British producers to compete on equal terms with their foreign competitors and to portray in British films the life, habits, and traditions of this country.
2. That British film producers recognise that there must be adequate safeguards and provisions governing the employment of children and are ready to fulfil both in the spirit and the letter all reasonable requirements that might be imposed in this connection, but take the gravest exception to the existing law which makes it illegal to portray children under the age of 14 years in British films in any circumstances whatsoever.
3. That the industry will use every means in its power to bring about a suitable modification of the law so that children may be portrayed in British films and employed in film studios in suitable conditions.

A small sub-committee was appointed to conduct investigations and negotiations.

SUBURBAN SUPER FOR SHEFFIELD

Sheffield is to have an addition to its suburban kinemas at Shire Green, where the corporation have recently built a large housing estate.

At a meeting of the Sheffield City Council on Wednesday, it was reported that the Watch Committee had agreed to lease a large plot of land in Licey Road, to T. J. McDonald.

Mr. McDonald is treasurer of the Sheffield branch of the C.E.A., and one of the pioneers of industry. He is interested in a number of kinemas in the Sheffield district..

HIGHGATE'S NEW KINEMA

The L.C.C. have granted a provisional music and dancing licence in respect of the proposed new kinema at Highgate Road and Greenwood Place.

The project is being sponsored by H. A. Yapp, and the house will be known as the Forum. Plans, as in the instance of the Forum, Ealing, under the same control, are being prepared by J. Stanley Beard and Clare, of Gt. Portland Street, W.

Mr. Yapp is associated with the Forum, Fulham Road, S.W., and the Morden Kinema.

Arthur Loew arrives in Hollywood. (L. to R.) Hal Roach, Joe Vogel, Mrs. Vogel, Mrs. Roach, Mrs. Loew and Arthur Loew

HONEYMOON TOUR

ARTHUR LOEW MAKING WORLD FLIGHT

COMPLETING the first lap of a trip around the world that combines business with a honeymoon, Arthur Loew, vice-president of M-G-M, and director of their International Department, arrived at the M-G-M studios accompanied by his bride, the former Miss Barbara Smith, and Joe Vogel, of the organisation's theatre department, with Mrs. Vogel.

They left on the steamer *Mariposa* for Australia, the first point on the trip, which is to take several months. The party left New York by train, and were picked up by Hal Roach's 'plane at Kingman, Arizona, and flown to Los Angeles. This is Mrs. Loew's first visit to Hollywood. They were married in New York on September 30.

The trip is primarily intended, according to Mr. Loew, for a comprehensive survey of picture markets and theatrical conditions in the international field. "With pictures, as they are made to-day, tending to appeal to all nationalities, regardless of locale," said Mr. Loew, "the world market has assumed a new importance, and the demand for better pictures and the most popular stars is increasing everywhere."

Highest Paid Actress

Gracie Fields Draws £1,200 from Kinema

Miss Gracie Fields, who is playing at the Paramount Theatre, Manchester, this week, is receiving the largest salary ever offered a "turn" or stage show at the theatre. With salary and percentage she is expected to receive £1,200 for the week, and the management are viewing the week's engagement with more than usual interest.

When her film, "This Week of Grace," was shown recently the takings were a record, and they are now interested in seeing whether a personal appearance of Miss Fields will set up a new record.

Miss Gracie Fields should have begun on a new film, but delay in completing a film in which Miss Evelyn Laye appears owing to the latter's indisposition left Miss Fields with a vacant week, and the Paramount fixed up her Manchester engagement as late as last Thursday night.

SCENARIO WRITER DEFRAUDED

PRISON SENTENCE

Charged with attempting to obtain sums of money by false pretences from Lieut.-Com. A. M. Kimmins, the film scenario writer and author of "When Parents Sleep," William H. Spencer, aged 64, a stoker, of Silchester Road, North Kensington, was sentenced to six months' hard labour at Highgate Police Court on Friday.

Lieut.-Com. Kimmins, who said that he is now working at Sound City film studios, Shepperton, made an appeal for Spencer. "He is an old shipmate of mine," he said. "I personally have no grudge against him whatever, and as far as I am personally concerned I should like you to be as lenient with him as possible."

Det.-Sgt. Oxland deposed to being 'phoned by Lt.-Com. Kimmins's father-in-law and to overhearing a conversation between Spencer and the Commander whilst in another room, at the Commander's residence, "Wayside," The Bishop's Avenue, East Finchley, in which Spencer asked for money for the fare to Southampton to join a ship. Spencer afterwards admitted that his story was false.

NO B.O.T. LICENCE
Welsh Exhibitor Summoned

Sydney Charles Griffiths, of the Pictorium Cinema, St. Thomas, Swansea, was summoned at Swansea Police Court for failing to renew an exhibitor's licence in respect of the Pictorium, contrary to the Cinematograph Films Act, 1927. A similar prosecution was made against Elizabeth Jane Griffiths, kinema proprietress, in respect to the Tivoli, Cwmbwrla, Swansea.

For the prosecution it was stated that the licence due for renewal on September 30, was not applied for until November 27. In the meantime police officers at the kinema saw registered films being shown, and they had no right to be exhibited without a licence of the Board of Trade.

The magistrates ordered defendant to pay costs.

Columbia's Gratifying Report

EUROPEAN SALES INCREASE

IN the financial report just issued by Columbia Pictures Corporation, a highly gratifying state of affairs is revealed. Compared with the corresponding period of last year, profits are remarkably higher. For the quarter ending September 30, 1933, net profits, after allowing for deductions for all charges, preferred dividends and provision for Federal income tax, totalled $241,778.63. Last year's figures for the same period were $220,027.98. The value per share of common stock outstanding works out at $1.36 as against $1.23 twelve months ago.

The balance-sheet reveals current assets of $6,668,942.67. Total liabilities amounted to $2,069,196.49, leaving an earned surplus of $2,213,771.46 and a cash aggregate of $960,224.98.

The analysis shows a remarkable increase of sales and a substantial increase in returns from Europe.

Commenting on this fine balance-sheet, Joseph Friedman, managing director of Columbia Pictures, said: "This excellent financial report has exceeded even the most optimistic of expectations. Whilst I was aware that there has been a large increase in the demand for Columbia's products, which is not surprising in view of the recent extensive developments in the company's policy, yet I did not anticipate that this increase would have such an effect on the report just issued.

"Extremely gratifying to me is the special mention of the substantial increase in returns from Europe."

GERMAN FILM EXPORTS

CONFLICTING STATEMENTS

What effect the boycott of German films in foreign countries is having is a little difficult to understand in view of differing statements in the German film papers.

The Berlin *Film Kurier*, of December 9, in a long article (not giving statistics) suggests that other European countries are importing German films quite freely.

The same paper, on October 28, stated that the German film had been able to hold its own in foreign countries, notwithstanding all the boycott efforts of "Jews and Marxists."

On the other hand, in *Kinematograph*, of Berlin, three days earlier, October 25, statistics were given showing a drop in positive films during nine months of 8,700,000 ft.—a decline of 14 per cent. from 1932 figures. The totals were: 1932, 19,456,000 metres; 1933, 16,787,000 metres.

The decreases for the nine months' period were: Poland, 50; Sweden, 40; Czecho Slovakia, 30; Denmark, 28, and France and England, 25 per cent.

HEADING FOR A ROUND-UP

PREPARATION FOR N.W. ANNUAL MEETING

"Are we heading for another round up at the annual general meeting?" This question was somewhat naively asked at the tail-end of Friday's meeting of the North-Western branch of the C.E.A., held at Liverpool on Friday. This, of course, was a subtle allusion to what happened at the last annual general meeting, when there was an overwhelming attendance of circuit theatre managers.

"Yes," promptly retorted B. Miller. "I believe in these annual meetings being well attended, because they create interest and enthusiasm."

This led G. Dudley West, the secretary, to remark that the meetings of the North-Western branch were the best attended in the country, excepting those of the London and Home Counties.

The annual meeting has been fixed for January 19, at a venue that will be announced later. On Wednesday, January 17, a luncheon will be held.

A PRESS CONTROVERSY CONDEMNED

UNUSUAL ACTION BY N.W. BRANCH

A Wrong Impression

FOR some time there has been c troversy in one of the Liverpool dai newspapers, in which one of the pa ticipants is a kinema director. H has a clever pen, which, dipped in ink o an acid composition, always inspires some one to reply.

"This controversy," stated W. C. Scott, at Friday's meeting of the North-Western branch of the C.E.A. held at Liverpool, "i inimical to the best interests of the Industry, and I think we as a branch should tak steps to bring about its discontinuance."

It was stated by one member that th particular correspondent at one time signe himself with the letters "C.E.A." after h name, but now he left out the C.E.A. par

When the suggestion was made that pe haps this gentleman's co-directors might b able to apply the requisite influence i causing their colleague to desist from this correspondence, the chairman, Coun. R. Hamilton Godfrey, said: "I don't think you can control a man's private actions; in fact, he might take up the position that you are attempting to victimise him, with the result that more publicity would be given to the matter than it is worth."

G. Appleton: But he is not authorised to speak on behalf of the Industry, or even exhibitors in general.

The Chairman remarked that as a direc of a theatre, if pressure were applied him in the manner hinted at, he kn what he would do.

W. C. Scott said that when members of an industry wrote to the Press, it was often assumed they were speaking on behalf of the industry, or the particular section in which they were engaged. That caused quite a wrong impression to be created in the mind of the public. When persons engaged on the exhibiting side, who were members of the C.E.A., participated in correspondence that was inimical to the best interest of members, he thought it should be stopped by the Association.

"Can we put in the Press," asked Mr. Scott, "a letter dissociating ourselves from this controversy? I think the public should know that one of the correspondents is not speaking on behalf of the Industry in general."

"Also I should like to make it quite clear that I am not expressing an opinion on whether this member is right or wrong in the views he has put forward. That is beside the point. What I do say is that the whole controversy is inimical to the Industry and should not go on."

The suggestion made in the earlier part of the discussion was adopted.

PLAZA, WORTHING

LOUIS MORRIS HALL OPENS TO-DAY

On Thursday, the Mayor of Worthing will open the Plaza, Rowland Road, Worthing, the latest addition to the super kinemas in the town. John Maxwell and several of the leading personalities in the Trade will be present at the ceremony.

The new kinema has been planned for Louis Morris, by H. Weston, and is of steel framework throughout, with brick enclosing walls.

The exterior design has been conceived in lines of modern tendency in architecture. Superfluous and meretricious decoration has been eliminated, and reliance placed in fine proportion and simplicity of detail.

The scheme of the auditorium is suggestive of subaqueous treatment—King Neptune and his court being prominent features of the decorations.

The lighting system, for which Basil Davis, A.M.I.E.E., was responsible, is in keeping, and conveys the impression of remote enchanted seas, the lights themselves being concealed in cunningly arranged recesses in walls and ceiling.

A Compton organ provides the musical amenities. Thomas Dando, of the Midlands, is organist. Walter Brailsford is the resident manager.

A tea lounge and dance hall are features of the new building.

A.B.C. Opening

The Ritz, Bowes Road, New Southgate, the latest addition to the A.B.C. circuit, will be opened on Thursday, December 21, by the Charter Mayor of Southgate, Coun. Barber.

The new theatre, the architect for which was W. J. King, will have seating accommodation for 1,400 in the stalls and 600 in the circle.

Peoples Palace, Witney

The Peoples Palace Cinema, at Witney, Oxon, is now nearing completion and is expected to be opened during the next month. During the period of building the proprietors have been providing kinema performances in the Corn Exchange.

C.T.B.F. DANCE

Rochester Effort

Progress is being made with the arrangements in connection with the ball in aid of the C.E.A. Benevolent Fund, at Rochester Casino, on January 10. The organiser, Donald Shave (Regent, Chatham) acted as adjudicator at the "Film Faces Ball," when six ladies were selected, to be finally judged at the ball in January by "a famous film star."

Not only was this competition keenly contested, but it served as a good advertisement for the January show, and already the sale of tickets is progressing favourably.

NEW LICENCE CONDITIONS FOR PORTSMOUTH

Extra Attendant for Children's Show

SAFEGUARDING THE PUBLIC

THE whole of the existing Portsmouth regulations have been revised, and many of the Home Office model conditions are now incorporated. In the main the new conditions are designed to lighten up supervision and to give the local authority greater powers in regard to matters concerning the public safety.

The new conditions under which kinema licences are to be issued to Portsmouth exhibitors in future were submitted by the local Watch Committee to the City Council on Tuesday, December 12.

One of the new conditions states that two attendants shall be on duty at every performance for the first 100 persons present, and one extra attendant for each 100 additional persons or part thereof.

On the existing licences this only applies to performances at which the majority of those present are children unaccompanied by adults, and it was originally introduced for children's matinees.

At most of the halls, the new regulation will mean the engagement of extra staff. Attendants on duty must also wear distinctive dress or uniform.

Fireman Must Be On Duty

Special conditions are also laid down with regard to the provision of fire appliances and equipment, and in future a trained fireman or servant competent to deal with an outbreak of fire and an electrician must be on duty during the whole of the time that the public are on the premises.

There are also new regulations dealing with seating, gangways and passages, floor coverings, corridors, exits, ventilation and enclosures for electrical and boiler apparatus, etc.

No material change is to be made with regard to the admission of children. Children under 16 will still be able to attend any performance, provided that they are accompanied by a parent or adult, but the censor's classification must be exhibited on the category boards.

Every poster, advertisement, or other publicity matter must also plainly state whether the film referred to is "A" or "U."

Sunday Opening Conditions

Sunday opening hours remain unchanged from 5.45 to 10.30 p.m., but on the representations of the Portsmouth branch of the C.E.A. the Watch Committee have deleted the present clause that performances must terminate at 10.15 p.m.

It is also proposed that the annual charity quota of £200 should continue, this to be paid in advance. The contribution of each individual hall towards the total will be assessed by the Town Clerk, in consultation with the local branch of the C.E.A.

At the monthly meeting of the local branch on Friday, December 15, a report will be presented by the deputation appointed to wait upon the Watch Committee with regard to the licensing conditions, with special reference to the class of films to be permitted on Sundays.

A deputation is also to be received from the Portsmouth Trades Council to put forward their views for the establishment of a Joint Committee to deal with wages and conditions.

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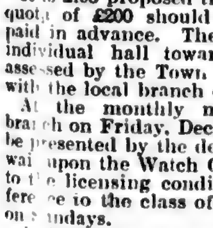
CENTRAL AGENCY FILMS

G. COWAN'S NEW VENTURE

George Cowan, who till recently was branch manager for Sterling Film Company, Ltd., for the four Northern counties, has opened an independent renting agency, with offices at 11, Bath Lane, Newcastle-on Tyne.



Mr. Cowan has had many years of experience on the renting side of the business, not only in this country, but in Los Angeles, California. At one time he was associated with Universal sales force.

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FILM SOCIETY

Programme Contrasts

It was refreshing on a chilly Sunday afternoon to witness glorious scenes in West Africa, depicted in "Castles and Fisherfolk" (Great Britain, 1933), the first item on the Film Society's programme. Sparkling waves, sunny shores, mysterious castles, thatched huts and palms formed a lovely background to the occupations of the natives.

An Italian film (1933), "Extracts from Acciaio," adapted from a theme by Luigi Pirandello, formed a complete contrast. Here, we were plunged into the swelter and noise of a steel factory.

The chief interest of the long film, showing the Fourth International Congress for Architects, was when the party spent five days exploring the Greek Archipelago, whose principal ruins were flood-lit for their benefit. The French film, "L'Affaire est dans Le Sac," was only redeemed from being downright idiotic because it is so typically French, gay and irresponsible.

John Barrymore in COUNSELLOR OF LAW, which Universal will shortly Trade show

Films Instead of Sermon

London Church Experiment

INSTEAD of the usual sermon, a display of religious films was given at the evening service at Christ Church, Marylebone, last Sunday night.

There was a large congregation, composed mainly of children. An official of the church said it was the largest congregation they had had for many weeks.

The films were shown on a sheet near the pulpit, and the choir and clergy sat in the front pews. The chief film was a missionary picture, "India To-day."

The rector (the Rev. T. G. Brierley Kay) said he believed it was the first time such an innovation had been tried in a London church.

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BIRMINGHAM BAN

CHILDREN NOT TO SEE "LILLY TURNER"

The Birmingham Public Entertainments Committee, following a private view of "Lilly Turner," a film drama of American travelling show life, has decided that it is not suitable to be seen by children whether accompanied or not by an adult guardian.

It was also decided to inform the Trade that the film must not be exhibited at any of the halls under the Birmingham authorities' jurisdiction at any Sunday performance. This is the first film to receive the Justices' ban for Sunday showing.

The *Kine.* representative is informed upon inquiry that this film is one which the advisory committee—an augmented body of Birmingham exhibitors who are co-opted with the Joint Committee to the Justices of the Birmingham branch of the C.E.A.—had already advised its members that in their opinion was not desirable for Sunday programmes. Representatives of neighbouring local licensing bodies attended the private view arranged by the Birmingham authorities.

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MANCHESTER BLAZE

EMBASSY, REDDISH, BURNT OUT

Fire broke out in the Embassy Cinema, Reddish, Manchester, on Saturday afternoon last, and spread to the whole of the building, the roof collapsing.

Stockport Fire Brigade attended the outbreak, and had to work under great difficulties, and there were narrow escapes when the roof collapsed.

There was no matinée performance.

The whole of the interior was burned out, and after the roof collapsed flames which shot into the air could be seen for miles around.

The damage is estimated at several thousands of pounds.

At the rear of the kinema is a garage, which was filled with cars at the time of the outbreak, but the vehicles were got out safely.

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ACTRESS'S DEATH AFTER BLAZE

CLOTHING ON FIRE IN KINEMA

Margot Fuller, a 20-year-old actress, of Grafton Road, Harrow, who was seriously burnt at a kinema five weeks ago, has died in East Ham Memorial Hospital.

While waiting to be called in her dressing-room at a kinema in Upton Park, where she was appearing in a revue, her light dress, with a 12-ft. train, caught alight. She screamed and people hurried to her and smothered the flames, but she was badly hurt.

The inquest will be held on Thursday.

NEW MINEHEAD ENTERPRISE

Work is to start immediately on a new theatre and dance hall in the Avenue, Minehead, the total cost of which is estimated at £50,000. The house will have a seating capacity of 1,400, while the dance hall will accommodate 500 persons.

The promoters are Minehead Enterprises, Ltd., and the house is scheduled to open in June.

The licence of the Coliseum, Stanley Road, Wakefield, has been transferred from Arnold Askew to John Marsden Heath.

STOKE EXHIBITORS' REPLY TO CHALLENGE

Watch Committee's Allegations

LEGALITY OF S.O. CONDITIONS QUERIED

THE official reply of the North Staffordshire Branch of the C.E.A. to the allegations which have recently been made at the Stoke-on-Trent Watch Committee about alleged irregularities regarding Sunday Charity performances, was read to the City Watch Committee at its meeting last week-end.

The following letter to the Chairman of the Stoke-on-Trent Watch Committee was sent by the local C.E.A. branch secretary:-

Dear Sir,—With regard to the report in the Press on November 17, 1933, of the Watch Committee proceedings in connection with the two Sunday openings on November 20 and December 4, 1932, the exhibitors of Stoke-on-Trent are very indignant at the unwarranted aspersions cast upon them.

There is no justification for the remarks which were made, as is to be seen by a perusal of the following facts:—

(1) These two openings were granted subject to the conditions of the law as laid down in the Sunday Entertainments Act, 1932. One of these conditions is that a contribution shall be made to charitable objects from the "profits" of the performance, and this contribution "may not exceed the estimated profits." Your attention is drawn to the fact that the word "profits" is used, and not "takings"—in fact, all the way through the Act the reference is to "profits," and the word "takings" is not used. It, therefore, appears that to give the whole of the takings is *ultra vires*.

(2) In March this year, the Watch Committee asked for "balance-sheets showing the results of the efforts held on November 20 and December 4 last year." This request was discussed at our monthly meeting in March. The exhibitors resolved at this meeting in March to offer 10 per cent. of their takings as their contribution to charity, and they had two reasons for this:—

(i.) Because charities would benefit to a greater extent than if profits were taken.

(ii.) This would bring North Staffordshire in line with many other districts in the country where Sunday opening was obtained.

(3) It should be noted that members have not refused balance-sheets, as stated by members of the Watch Committee. There was a delay in rendering them due to our meetings being held only once a month, and those of the Watch Committee also once a month, but chiefly because the Association wished the contributions to be based on the takings, as explained above, as they had found when preparing their balance-sheets that this method would yield more for charities than "profits." Considerable time was bound to elapse while we were trying to make this arrangement with the Watch Committee.

(4) As regards the criticism by certain members of the Watch Committee of the accounts submitted, if the Watch Committee think there is any real ground for doubting their correctness, facilities will be offered for their verification, especially with regard to takings.

It is hoped that the foregoing remarks will clarify the position and remove any misunderstanding.

T. A. GRANT (Secretary).

Ald. W. A. Holdcroft led the discussion as one of the members, who, he said, were referred to in the letter. He said: One of the conditions, as we understood it, was that the exhibitors should produce a balance-sheet, and the delay of a year is unreasonable. I repeat that we asked again and again, and tried all reasonble means to obtain the balance-sheets.

The amounts on the balance-sheets definitely show the reason for the reluctance; they are trying to make out that the Act itself compels them to give 10 per cent. of the profits and not 10 per cent. of the takings, and at least three of the interested people have been to see me. I have also received a good many letters from others, and every one of the letters has been supporting what I said, and not in criticism.

The Alderman went on to say that if 10 per cent. of the profits had been taken, and the profits were £300, then charity would get £30 and the exhibitors £270, and the general effect would just be the same as opening on any other day, except that the exhibitors would be giving 10 per cent., and would not be paying any entertainment tax.

When an entertainment was held for charity, and understood to be so held, he understood there was a possibility of gaining exception from entertainment tax. He would like the exhibitors to say whether on those two occasions they secured exceptions. The Roxy, Hanley, contributed the whole of the proceeds to charity.

Figures Challenged

His allegation was that the figures in the income side of the balance-sheets were definitely incorrect, said Ald. Holdcroft. If a certain kinema (Ald. Holdcroft mentioned it) was full, he reepated it was an insult to the members of the Watch Committee to say that £33 was the amount of the takings when a higher amount was taken at a much smaller kinema where the prices were considerably less.

The exhibitors contended that the figures could be checked, but, Ald. Holdcroft went on, it was impossible to prove, except by outside evidence. He went to that kinema, and his own evidence was that it was definitely full on that night, and the figure of £33 submitted for takings was incorrect. If the expenses could be arranged to swallow up the takings, there never would be any profits.

"If this is to be the thin end of the wedge," Ald. Holdcroft went on, "they should bring a straightforward application, and we will discuss whether we will have it. I suggested to the representatives that the way out was to justify the figures submitted or admit the mistake, and put themselves right with the public in another way."

Ald. J. H. Dale (vice-chairman): I am not satisfied, and I agree with Alderman Holdcroft that these figures cannot be substantiated. We have made our challenge, and now it is up to them. I am going to move that we give them a chance to prove what they have said in that letter; that we asked them to place their cards on the table. If there is a misunderstanding, let us have it cleared up.

"I think it is time, in their own interests, to clear the matter before the public. Here is another chance for those who feel aggrieved."

A Special Committee

Ald. Dale moved that a small sub-committee be appointed from the Watch Committee, and that the exhibitors be written to and asked to send representatives who should be given every opportunity to state their case.

Fred. Hodgkinson, after dealing with the delay in the production of balance-sheets, said that, taking one case as an example, the expenses exceeded 50 per cent. of the takings, and entertainment tax ought to have been paid. They had paid no tax. They were actually, to put it politey, avoiding legitimate tax which the Government should have imposed, and they were avoiding it on the assumption that the performances had been given for charity.

That applied, Mr. Hodgkinson added, to a large number of the houses. They have paid no entertainment tax, and their expenses exceeded the allowance under law, so that there is a case where they are committing a breach of the law.

The Chairman (**Ald. Sproston**) reminded Mr. Hodgkinson that that was a matter that ought to be discussed by the Sub-committee.

Percy Williams was about to raise the matter of the balance-sheets when he was also reminded that the matter was also one for the Sub-committee.

A committee was appointed.

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HORSLEY HEATH GOOD TURN

Through the generosity of W. A. Webb, the managing director of the Victoria Cinema, Horsley Heath, Staffs, a special charity night was given at this kinema in aid of the funds for the Tipton Boot and Clothing Fund. Members of the local council, together with the Director of Education were present. Thanks were expressed to Mr. Webb and J. Davies, the local manager, for their kindness in presenting the show.

MAE WEST
CARY GRANT
MAE WEST
I'M NO ANGEL

Part of the big queue which is nightly to be seen outside the Carlton where Mae West's I'M NO ANGEL (Paramount) is showing

NEW G.-B. DEVELOPMENTS FORECAST

B. & D. Capital Issue

425,220 £1 SHARES

By Our City Editor

I HEAR that further interesting developments regarding Gaumont-British group will be announced shortly. I am not at liberty, however, to disclose the nature of these developments at the moment.

B. and D. Capital Issue

An important announcement issued by British and Dominions Films, Ltd., gives details of the raising of fresh capital for further development.

The issue is in the form of 425,220 shares of £1 each offered at par, the lists for which opened on Wednesday. The British Shareholders Trust, Ltd., has underwritten this issue. With the consolidation of the Preferred and Deferred Ordinary shares into 5s. shares, the present issued capital stands at £74,780.

The proceeds of the new issue will be utilised to the extent of £295,220 to reduce the company's liabilities, while the balance of £100,000 will be set aside towards the cost of production, in the next two years, of two films having a special international appeal.

These films will be supplementary to the company's existing programme and will be produced after consultation with United Artists. Most of the company's films are distributed by United Artists and before production is commenced on these two particular films the producers will accept them for distribution in all available markets, and particularly the United States.

Profits of £75,000

Apart from the quality of the films produced, the financial success of film production depends materially upon distribution, and the share of the film rentals receivable by the producing company. The terms of distribution of recently made films and for future films, covered by a new distribution contract, are more favourable to the company in the percentage of film rentals and in other respects than the conditions under which the earlier films were distributed and therefore considerably improved results are expected as compared with the company's previous experience.

In fact, the directors estimate that the net profits, when the proceeds of the new issue become fully reproductive, should be at the rate of £75,000 per annum, or approximately equal to 15 per cent. on the whole capital.

British and Dominion Films, Ltd., was formed in 1928 and owns studios at Elstree, which are the only ones in England equipped with sound recording apparatus of the Western Electric system, although this system is widely used in Hollywood. Receipts from rentals of same are considerable, one being leased for ten years at a sum of £27,000 per annum, while another is let for one year at the figure of £17,000.

Profits since 1931, when they amounted to £31,443, have steadily improved, last year's results rising to the figure of £43,128, while for the six months ended April 29, 1933, a profit of £28,216 has been made.

Formal Meeting

An extraordinary general meeting of this company was held on Thursday last at Holborn Restaurant, under the chairmanship of Hubert T. Marsh, to pass resolutions of a further consolidation of the share capital into £1 shares and also for the revision of the Articles of Association.

The Chairman, hardly recovered from his recent illness, made special reference to the new directors, and said it was essential, in the view of the issuing house, that they had their representatives on the board. He paid tribute to Mr. Henderson-Cleland, a retiring director, and welcomed Capt. R. Norton and E. R. Crammond to the board.

Both resolutions were unanimously passed and the proceedings were terminated in a short space of time.

Madame Tussaud's Meeting

Shareholders of Madame Tussaud's, Ltd., at the seventh ordinary general meeting, held last Thursday at Madame Tussaud's Kinema, London, N.W., passed resolutions modifying the rights of the Preferred Ordinary shares and the Deferred Ordinary shares by reducing the fixed Cumulative Preferred dividend from 10 per cent. to 6 per cent. by the creation of 80,000 new Preferred Ordinary shares of £1 each, and by the capitalisation of £33,000 of the undivided profits, and the issue of 666,000 Deferred Ordinary shares to the Preferred Ordinary shareholders as fully paid.

Every Avenue Explored

Addressing the meeting of the Preferred shareholders, John Maxwell, the chairman, called attention to the decline in the profit-earning record of the company, showing that the net earnings since the reopening of the business in April, 1928, had shown a continued decline. Every avenue has been explored and the directors have come to the conclusion that nothing more can be done in London than has been done.

The influences which have so adversely affected the business remain with the company to-day and are likely to continue for some years to come. It has, therefore, been decided that additional exhibitions be opened in selected provincial centres, it is thought that this course offers the company and shareholders the best prospects of regaining earning capacity.

At each of the meetings of shareholders the resolutions were lost on a show of hands, but on polls being demanded the Preferred votes were 75,295 for, and 4,912 against, while as regards the Deferred Ordinary the voting was 279,509 for, and 14,979 against.

Better Columbia Quarter

Profits for the 13 weeks to September 30, 1933, of Columbia Pictures Corporation amounted to 241,778 dollars against 220,028 in the corresponding period of last year. These figures are equal to 1.36 dollars per common share against 1.23 dollars per common share.

Blackpool Profits

A profit of £3,968, an increase over the previous year of £1,413, was recorded by the South Shore Theatres, Ltd., Blackpool, owners of the Palladium and Waterloo kinemas, South Shore.

Payment of a dividend of 5 per cent., less tax, absorbing £2,004, was approved at the annual meeting on December 6. A sum of £2,000 is placed to reserve, and a balance of £605 carried forward.

Fred Barker, the chairman, said the company were still endeavouring, in common with other kinema interests, to secure some relief from the entertainments tax.

New Tunstall Scheme

The prospectus is published of the Ritz Cinema (Tunstall), Ltd., which has been formed with the object of erecting a super kinema at Tunstall (Stoke-on-Trent).

The authorised capital is £25,000, divided into 100,000 shares of 5s. each, 80,000 of which are now being issued. Directors and friends have agreed to subscribe for 50,000 shares.

It is proposed to purchase the Soho Pottery in High Street, Tunstall, and to erect a kinema to accommodate 1,600 people at an estimated cost, including the site, of £28,000. Ald. Robert Beresford, J.P., the chairman and managing director, is chairman of the North Staffs Branch of the C.E.A.

Gaumont Share Deal

The new issue of Ordinary shares of £1 each by British and Dominions Film Corporation, Ltd., the list for which opened yesterday (Wednesday), was certainly in the minds of dealers and jobbers during the past week, and as a result attention was rather diverted from the kinema share market as a whole.

The present issue of the above company's Ordinary shares showed a premium of 9d., at 20s. 9d., which compares with 5s. for the previous shares of 5s. denomination.

Gaumont-British issues, however, were a good feature in this market. I understand that a large block of these shares has recently changed hands, which probably accounts for the improvement seen in the past few days. The 10s. Ordinary at 15s. showed an appreciation of 6d., while the "A" Ordinary at 7s. 1½d. showed a rise of 4½d. The Preference and Debenture issues were steady.

Now that the meeting of Madame Tussauds is past, shareholders in this concern have become a little more confident, and this created a demand for the company's shares. Of course, the position of this company's trading operations had previously been discounted in the shares, which was also partly responsible for the latest upward tendency. The Deferred rose 3d., to 1s. 6d., and the Preferred Ordinary by a similar amount to 20s. 9d., but the Debentures were unchanged.

A little more activity took place in Moss Empires shares, although the Ordinary weakened to 10s. 6d. The Preference shares on the other hand improved 4½d., to 10s. 7½d.

Both issues of A. B. P. C., together with the Preference issue of A. B. C., all showed declines of 3d. each, and Gainsborough Ordinary, General Theatres Debentures, and P.C.T. issues followed a similar tendency.

Warner's Preliminary

Stockholders of Warner Bros. Picture Corporation have received encouraging news as to the trading position of their company. It is understood that the directors have informed them that for the first quarter of the current year net earnings total, after deducting all charges, at least 100,000 dollars.

NEW COMPANIES

Raycol Productions, Ltd.—Registered as a private company on December 7 with a nominal capital of £100,000 in 75,000 "A" ordinary and 25,000 "B" ordinary shares of £1 each. Each "B" ordinary share confers three votes. The objects are to adopt an agreement with Guests Trust, Ltd., to register and acquire any patents, to manufacture and deal in cameras, films, chemicals, etc., to conduct photographic studios and to carry on the business of colour, landscape, theatrical and general photographers, kinematograph proprietors and film producers, manufacturers of and dealers in kinematograph apparatus, etc. C. H. C. Guest signs documents as director. Remuneration: £150 each per annum (chairman £250) and 10 per cent. of the profits available for distribution, divided between them. The directors' borrowing powers are restricted to twice the nominal amount of the capital for the time being. Solicitors: Rundle and Hobrow, 9, Ironmonger Lane, E.C.2. The registered office is at 8, Waterloo Place, S.W.1.

Falcon Pictures, Ltd.—Private company. Registered December 4. Capital, £15,000 in £1 shares. Objects: To acquire the business of kinema proprietors carried on by Princes Cinema (Lancashire), Ltd., at the Princes, Wallgate, Wigan, together with the whole of the assets of that company used in connection therewith or belonging thereto, and the Princes Cinema, Clarence Yard, Wigan, and to adopt an agreement with E. T. Carr and the said company. The life directors are:—John T. Harvey, John H. Lowe, William Webster and James B. Wood. Qualification: £500. Remuneration (including managing directors), £125 each per annum. Secretary: J. H. Lowe. Solicitors: Unsworth and Wood, 23, King Street, Wigan.

SHARE MOVEMENTS

	Last week.	This week.	Movement
A.B.C. 7½% Pref.	16/-	15 9	—3
Assoc. Brit. Pict. Corp. 5/-Ord.	3 6	3 3	—3
„ „ „ „ 6% Pref.	15 6	15 3	—3
A.P.P.H. Ord.	25 6	25 6	—
Assoc. Talk. Pic. Ord. 5/- ...	-4½*	-4½*	—
Baird Televis. 10% Prefd. Ord. 5/-	1 6	1 6	—
Baird Televis. Defd. Ord. 5/-...	2 -	2 1½	+-/1½
Blackpool Tower Ord. £1 ...	65 -	65 -	—
Brit. & Dom. £1 Ord.	—	20 9	—
„ In. Films (Props.) 10/- Ord.	1 3	1 1½	—/1½
„ Lion Pref. Ord.	1 9	1 3	—6
„ „ Def. 4d.	-3	-/1½	—/1½
Gains. Pic. Ord. 10/- pd. ...	10 3	10 -	—/3
Gaumont-British Ord. 10/- ...	14 6	15/-	+-/6
„ „ "A" Ord. ...	6 9	7 1½	+-/4½
„ „ 5½% 1st Pref. ...	20 -	19 10½	—1½
„ „ 4½% New Debs.	£97½	£97½	—
General Thea. Pref.	10 3	10 3	—
„ „ 6½% 1st Mort. Deb.	£94	£93½	—10/-
Ldn & South Super Cin. 2/-Ord.	-3	-5	+-2
Mdme Tussauds 1/- Def. ...	1 3	1 6	+-3
„ „ £1 Pref. Ord.	20 6	20 9	+-/3
„ „ 5% 1st Mort. Deb.	£100½	£100½	—
Moss' Empires £1 Ord. ...	11 3	10 6	—/9
„ „ £1 Cum. Pref. ...	10 3	10 7½	+-4½
„ „ 6% Deb.... ...	£100	£100	—
„ „ 4% Perp. Deb....	£67½	£67½	—
P.C.T. Ord. 10/-...	20/-	20 -	—
„ 7½% Ptg. Pf. Ord. ...	24 -	24 3	+/-3
„ Cum "A" Pref. £1 ...	27 -	27 -	—
„ „ "B"	26 3	26 -	—/3
„ Const. 7% Pref. ...	23/3	23 1½	—/1½
Stoll P.T. Corp.	3 3	3 -	—/3
United P. Thea. 10% Pref.Ord.	-/4½	-/4½	—
„ „ „ 7% 1st Mort.Deb.	£53½	£53½	—

£1 Shares unless otherwise stated. *Nominal.

NAMES IN THE NEWS

A Record of Men and Movements

R. T. Rea's New Appointment—C. Stroud Moves to Notts.—Well Done, Horace—Presentation to H. Harcourt

An important appointment on the staff of the Gaumont-British in North and Midlands is announced. **Reginald T. Rea**, who for the past five years has been circuit manager for the Corporation's "O" circuit (which comprises houses in Bradford, Glossop, Leigh, Ashton, and Manchester), is to be publicity manager for about thirty of the company's kinemas in Yorkshire, Lancashire, Cheshire, Derbyshire, and Lincolnshire. He will begin his new duties on January 1 next, and his headquarters will be at the Albert Hall Cinema, Sheffield.

Beginning his career in the amusement world as cashier at a Gloucester theatre, Mr. Rea was at nineteen manager of the Palace Music Hall in the same city—the youngest manager in the business at that time. While at the Palace he became booking manager for the circuit of theatres, most of which were in Wales, and later he himself went to Wales and personally managed several of them. Then came the Great War, during which he served in the Navy in the North Sea—and, incidentally, wrote a revue, which was presented to some 15,000 men of the Grand Fleet and the American Squadron stationed at Scapa Flow, and afterwards given for charity in Edinburgh. In addition to writing the revue the author appeared in one of the leading parts. Afterwards he went to Sheffield to put the Albert Hall Cinema on the publicity map.

The appointment of **Chas. J. Spittle** to the position of manager of the Wellington Picture House, Stockport, is made by Charles Ogden, the director of the kinema. Mr. Spittle was for four years manager of the Rialto, Bolton, and six years managing director of the same kinema. He is well known in C.E.A. circles, having served as secretary of the Bolton branch for the past eight years, and as chairman for one year. With his new appointment, Mr. Spittle has now resigned from the secretaryship.

Thirty Halls in Three Years

During the three years he has been with Gaumont-British, **A. E. Williams** has been relief or assistant manager at no fewer than 30 houses. Close on a year spent in Norwich has enabled Mr. Williams to become thoroughly conversant with patrons at the Haymarket, where he succeeds **E. Finlason** as manager. I anticipate that he will pay special attention to publicity, for his many successful stunts in the past indicate that Mr. Williams is enterprising enough and is receptive of modern ideas.

A. E. WILLIAMS

Although comparatively young, **Aubrey L. Bustin**, the resident manager of the Commodore, Orpington, has had an interesting career in the business. Commencing as a boy on the music-hall stage, he subsequently entered the kinema business as an operator. He rose to chief operator, and later entered the managerial side.

He was 14 years with Shipman and King, acting in various capacities in the many houses on their circuit.

The organist at the Commodore, Orpington, **H. Vincent Collier**, is an accomplished pianist and has frequently appeared at the B.B.C. and taken part in classical pianoforte recitals. He has been at the console of a number of organs in West End kinemas. In his earlier youth he toured the world with the Westminster Glee Singers. A number of his original compositions have been recorded by the H.M.V. Gramophone Co.

My best wishes go out to **Chas. Stroud**, for the past eight years in the management of the Palais de Danse, Monument Road, Birmingham, for Ald. Pat Collins, who left on Saturday last to take over the control of the Greyfriars Hall in Nottingham, which he hopes to bring to the point of popularity which has been enjoyed by his Birmingham hall.

Following the taking over by A.B.F.D. of the remaining Sterling Film Co.'s product, **Rudolph Solomon**, A.B.F.D.'s Birmingham representative, will control the Midland territory. He is at present continuing his office in New Street, Birmingham, but will at an early date take other premises in the film quarters of Birmingham. This means that the Sterling offices, of which E. Jacoby was manager, at 1-5, Hill Street, will close down

A. H. Stanley Davies, of the Park, Bristol, has been successful in winning the first prize in the quota competition for managers on the Regent circuit. This covers the whole of the country, and is all the more creditable to Mr. Davies considering that during recent months he has had some of the biggest supers in competition against him.

He has met this competition by good publicity work, and has put over some clever exploitation schemes, with the result that he has kept business at a high level.

I am sorry to hear that **Jack Wilson**, late of the St. George's Picture House, Bristol, is on the sick list, and trust he will make a quick recovery, a wish in which we will be joined by his many friends in the show business.

The fruit of a long period of ca[illegible] paration came to its ripening la[illegible] when the most successful charity s[illegible] of a film ev[illegible] took place [illegible] Regal, Marble Arch, W.1, in aid of [illegible] funds. The total amounted to [illegible]00. The influential [illegible]mittee which [illegible] so hard [illegible] every congrat[illegible] and among the[illegible] ing on behalf [illegible] B.I.P., H[illegible] **Williams**, W[illegible] publicity chi[illegible] won great adm[illegible] from those organising the show.

He has worked assiduously for th[illegible] cess of the "Red Wagon" screening, [illegible] his practical experience to the con[illegible] wisdom of the organisers, and presen[illegible] with that urbanity which is so charact[illegible] of him. It was a pleasing complimen[illegible] was paid when he and **Mrs. Williams** [illegible] presented to the Prince. Bill Mo[illegible] B.I.P.'s publicity manager, Mrs. Moo[illegible] and Bill Pepper, manager of the Regal, were also presented.

Billy Stewart at Liberty

The other day I met **Billy Stewart**, w[illegible] now completely recovered from his b[illegible] down, and is back again from the W[illegible] England looking very fit. It is eas[illegible] understand that such a glutton for work as "Billy" has not been too happy during [illegible] enforced absence from town, and now th[illegible] he is free of the doctor is looking around for a position where his showmanship capabilities and general knowledge of the business will find a congenial outlet. Mr. Stewart's eight-year connection with the West End, for many years at the Rialto, and latterly at the Empire, need no further recommendation. He can be found at 139, Lauderdale Mansions, W.9. Telephone Abercorn 3633.

Walter Ford, manager of the Central, Blackfords, Cannock, has relinquished his association with the hall during the past week-end owing to the enterprise changing hands. With over 25 years' experience of the variety stage he is a well known figure at Blackpool and Douglas. Prior to his Cannock office he held managerial positions at the Empire, Shirebrook, Mansfield, for T. Moody, and for Wood and Co. at the Plaza, Fenton, and the Palace, Rugeley.

Members of the Liverpool Trade were gratified to learn, last week-end, that **J. Edwards**, who was for many years in the service of the Gaumont Co., and, latterly, Gaumont-Ideal, has been appointed Liverpool branch manager for Pathé Freres. Ltd. **F. Joughin**, who has been in charge of the branch, remains with the company as salesman.

Mr. Edwards was for a considerable period branch manager for the Gaumont Co. When the Ideal branch transferred to Slater Street, the offices of Gaumonts, Liverpool, and J. Hodgson became manager of the joint branch, and Mr. Edwards remained on the sales force. As recorded in the *Kine.*, he relinquished his position with Gaumont-Ideal about three weeks ago.

F.N. Birmingham Changes

Charles Saunders, who early in the present year joined the Birmingham sales staff of First National Film Distributors, has relinquished his appointment with the company. He was for seven years Warner Bros.' Birmingham manager, since when he has also represented Sterling Films in this capacity. His future activities are not at the moment stated, but his intimate knowledge of the Midlands shoul[illegible] assure him a qu[illegible] return to harness. Mr. Saunders is succeeded by **J. Davis**, who w[illegible] be remembered fo[illegible] his association some twelve months ago with the Birmingham office. Since then he has been engaged in special duties at the company's various centres.

C. SAUNDERS

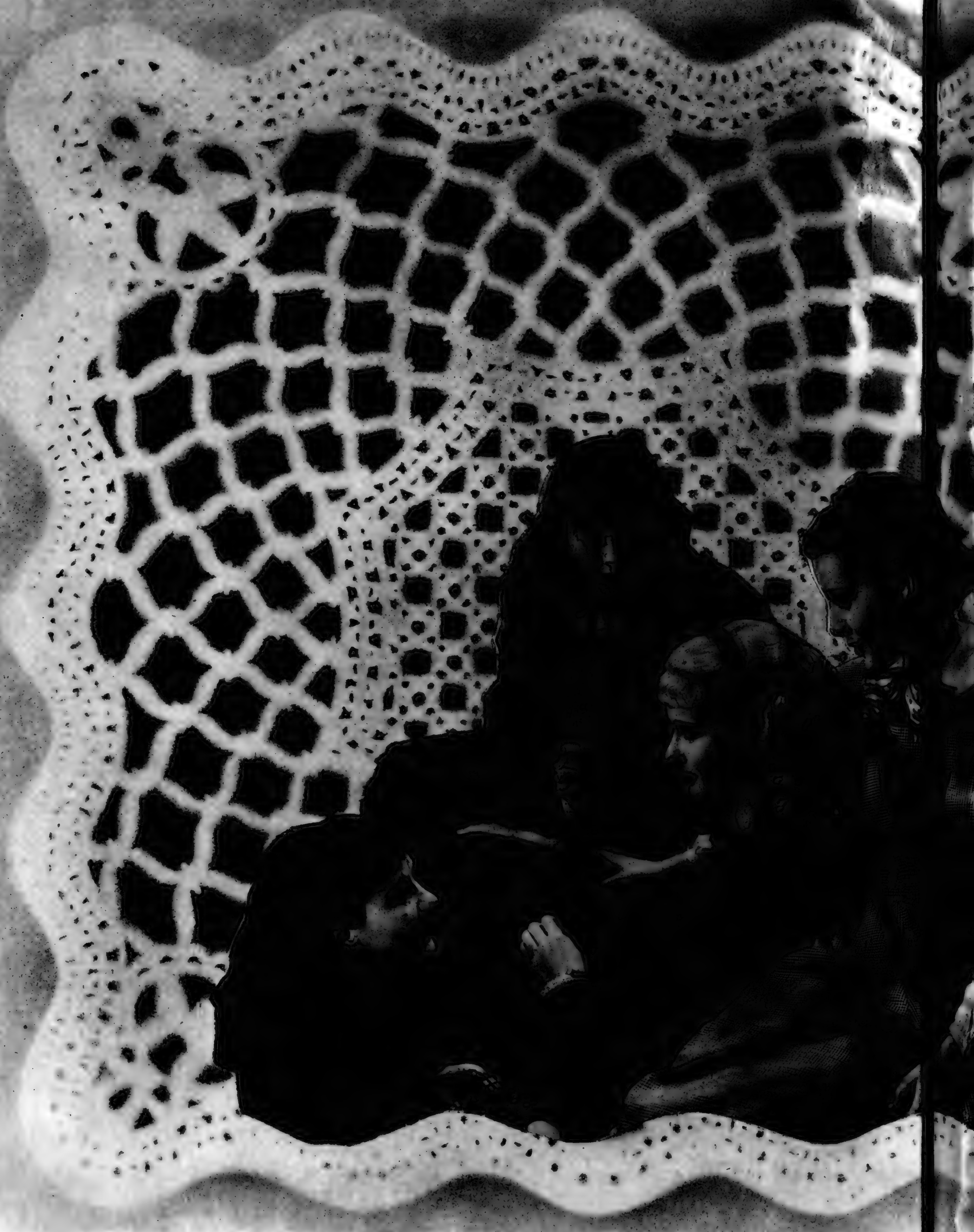
The celebration of the sixteenth anniversary of **Harry Harcourt's** control of the Tivoli, Devonport, as manager and, lately, as lessee, consisted of benefit shows, which were an unqualified success. Mr. Harcourt was presented with a handsome 400-day clock, and **Mrs. Harcourt** with a travelling case by the staff and patrons. The presentation was made by K. Eyton Peck, chairman of the Royal Albert Hospital, who paid a tribute to the valuable work done by Mr. Harcourt for charities during his long residence in Devonport. This was supported by Jack Drayton, known as the "blind men's friend."

In his reply, Harry Harcourt spoke of the difficulties the small kinemas had to face. First, the burden of the entertainment tax, which, he said, had marred the financial success of many hundreds of small exhibitors throughout the country—men, who, like himself, were paying the tax. Secondly, the remarkable summer; while, thirdly, there had been an epidemic of sickness in the early weeks of winter. Still, Harry assured his patrons that the small man goes on smiling and would, he thought, pull through in the long run.

MONITOR.

KATHARINE HEPBURN AS "JO"

In all the range of classic fiction, there is no work the present popularity of which can challenge the world-wide appeal of LITTLE WOMEN which Radio will shortly Trade show. LITTLE WOMEN has beaten all box-office records in America, where it has been described as a "showman's dream." Katharine Hepburn is said to have achieved a superb performance as "Jo'" and the delineation of all the other well-loved characters has been as faithfully depicted by other members of the outstanding cast. One American critic predicts that LITTLE WOMEN will be "talked about long after this generation has passed"



RELEASED MAY 14, 193

LOUISA M. ALCOTT'S
Beloved Romance
of Real Girls

LITTLE WOMEN

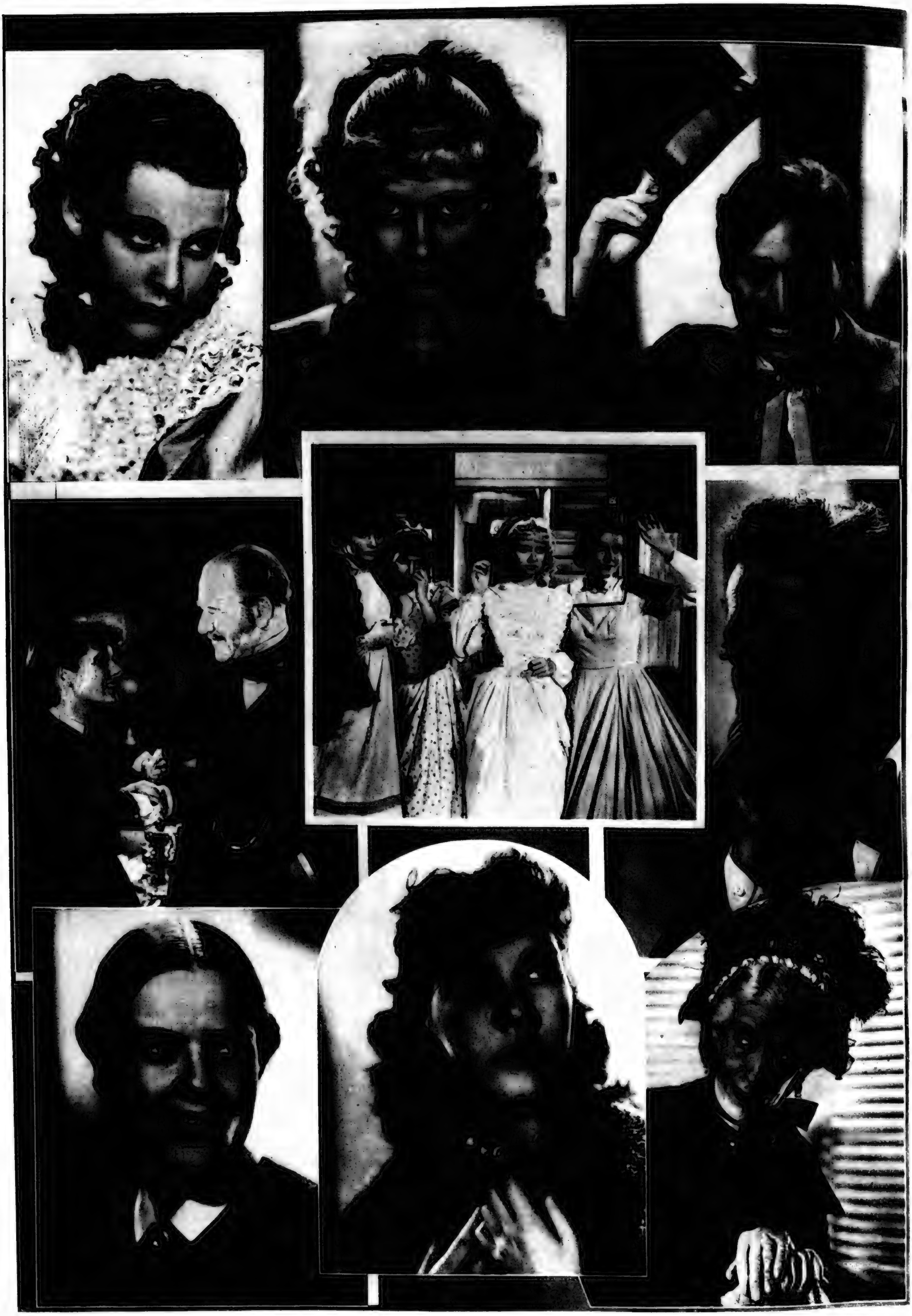
KATHARINE HEPBURN .... as JO
JOAN BENNETT ---------------- as AMY
FRANCES DEE ---------------- as MEG
JEAN PARKER ---------------- as BETH

Radio PICTURES
RECORDED BY RCA PHOTOPHONE SYSTEM

GLORIFYING THE SCREEN WITH A
NEW SENSATION OF SHEER LOVELINESS

34, by RADIO, *of course*

The Players of "LITTLE WOMEN"



The Radio film version of Louisa M. Alcott's 68-year-old classic has been hailed as a masterpiece of motion picture production. All the famous characters beloved by generations on both sides of the Atlantic have been brought to the screen by George Cukor with charm and fidelity. Here we have Jo, Beth, Amy and Meg, played by Katharine Hepburn, Jean Parker, Joan Bennett and Frances Dee. The surrounding pictures represent these and other players in LITTLE WOMEN. Top Row: Jean Parker, Joan Bennett, Douglass Montgomery as Laurie; Centre: Henry Stevenson as Mr. Lawrence and Paul Lukas as Fritz Bhaer; Bottom: String Byington as "Marmee," Frances Dee and Edna May Oliver as Aunt March.

"KINE" FOOTBALL CUP

No Surprises in First Round Games

RADIO'S GREAT LEAGUE ACHIEVEMENT AGAINST BRITISH LION

By " KINESOC"

THREE first-round ties in the *Kine*. Cup competition were played last Saturday, and one League game, in which the League leaders, British Lion received their first check this season.

Universal, Rex Publicity, and the *Cinema* now have no further interest in the Cup, while Kay, the *Era* and British and Dominions (last season's finalists) pass into the second round.

By far the best achievement in Trade football this season, however, was that of Radio Pictures. Until Saturday they had not picked up a point from seven games, and nothing seemed more certain than that British Lion would maintain their record of earning maximum points against Radio in a rearranged League game at Beaconsfield.

The Radio men, however, completely reorganised their team. Forwards went back and backs went to half and forward. They were infused with a new spirit, and for ninety minutes played gruelling, hectic football, and held the surprised Lions to a draw of one goal each. It is, however, true, that the Lions, owing to heavy claims at the studio, fielded four reserves and had to make seven positional changes, yet the fact remains that their sharp attacks met with a splendid defence and a fine display in goal.

This result will give much-needed encouragement to Radio and check any tendency on the part of stronger teams to consider certain games as "easy points."

Cup Surprise

The most surprising result in the Cup was the narrow margin by which the *Era* just managed to defeat Rex. One goal to nil is a reflection on the normal scoring powers of the *Era* forward line, but full allowance must be made for a most unsatisfactory ground. Rex played stubbornly, and the only way in which the *Era* attack could get chances was for the halves to pass the ball down the middle. At half-time no goals had been scored, and it was not until halfway through the second half that Morris scored from a "drop shot" that completely surprised the goalkeeper.

B. and D.'s Big Win

At Epping, amidst full cup-tie atmosphere, British and Dominions defeated the *Cinema* by six goals to one. For doing so they are indebted entirely to Les Evans and George Black at right and centre-half, respectively, and to their backs, Mehew and Clevely.

There was a most sensational start. In the first fifteen minutes Carter, the home centre, had gone through and scored, leaving the B. and D. defence gaping.

But B. and D. recovered sufficiently from this shock to stem the persistent and dashing attacks of the home team.

The visitors' play was ragged and scrappy, quite unworthy of such a team or of Cup finalists. With the exception of Black and Evans, the players seemed to be overawed by the importance of the occasion. The forwards indulged in pretty passing and made attempts to get through, but the snap and speed were lacking until shortly before the interval, when Harris opened up to score an equaliser. He got another two minutes later, and then Pook, the *Cinema* right-back, after a misunderstanding with his goalkeeper, put through. At half-time B. and D. led by three goals to one and had improved.

The second half produced much better football and gave the crowd plenty of thrills. The *Cinema* were forced on the defence, and a magnificent defence it was. I doubt whether a more gallant individual display has been put up this season in the *Kine*. game than that of Don White at left-back. His tackling and kicking were superb and his passes up to the middle all that good forwards could have desired. The *Cinema* team as a whole fought every inch of the way. Play became fast and hard and well worth watching. The studio eleven produced all their known strategy and tricks. Close passing, long passing and plenty of wing work gave the *Cinema* defence no rest. Time and again Evans made chances, but the B. and D. inside men were not quick enough on the ball.

Hall was off form, Harris, after a good first half, became erratic, and only Rolls, in the centre, was dependable.

That touch of better class which the visitors possess, however, whatever game they play, told in the end, and goals came from Hall, Slough and Rolls.

It was a hard-fought game and typical of any Cup-tie.

Although having most of the play, Universal went under to Kay at Wealdstone in a clean, well-fought tussle in which defences prevailed. Padley scored for Kay in the first half, and Haigh equalised for Universal in the second half. The winning goal again came from Padley.

CUP RESULTS: 1st Round

The *Cinema* 1 (Carter), British and Dominions 6 (Harris 2, Hall, Rolls, Slough, Pook o.g.) (half-time 1—3).

Universal 1 (Haigh), Kay Films 2 (Padley 2) (half-time 0—1).

Rex Publicity 0, The *Era* 1 (Morris) (half-time 0—0).

LEAGUE RESULT

British Lion 1, Radio Pictures 1 (half-time 1—0).

As a result of Saturday's Cup-ties the revised draw for the second round, to be played on January 13, is British Lion v. B.I.P. at Beaconsfield, Elstree Film Labs v. B. and D. at Elstree, Kay Films v. The *Era* at Edgware, and Kodak v. Radio Pictures at Wealdstone.

Paris Team Reserves

D. White, of the *Cinema*, and F. Smith, of the *Era*, have been invited to travel to Paris as reserves to the *Kine*. League team against the French Trade eleven.

KINEMA SUNDAY LEAGUE

The following are the results of matches played on Sunday in the Kinema Sunday League competition:—

Regal, Marble Arch, 3, Empire, Leicester Square, 1.
Wimbledon Palais 6, Astoria, Finsbury Park, 1.
Broadway, New Cross, 3, Palladium 1.

◆

BIRMINGHAM SNOOKER

Finalists to Meet on Friday

The final of the Birmingham Trade snooker tournament is to be played at the Wellington Inn, Bristol Street, to-morrow (Friday), at 7.30 p.m., between Jack Dean (Thompson and Dean) and F. T. Shaw (Hockley Palladium).

In the semi-final round Dean defeated B. Withers (Broadway Kinema, Bristol Street) and Shaw won at the expense of L. Taff (Gaumont Palace organist).

Percy Wilde (well known for several years as manager of the Forum and other A.B.C. houses in the district) has charge of the Wellington, and he is co-operating with the tournament committee in the arrangements for to-morrow, when it is hoped a big crowd will witness the final match.

All profits on the tournament will go to the Birmingham and Midland Trade Benevolent Fund.

TO PLAY THE FRENCH TRADE

Members of the Kine. League Team

Les Evans, left half; Z. Harris, outside right; Don Mehew, right back, who have been selected from the B. and D. team

A. Dalev, outside left; J. Hawes, centre half; A. Watmore, centre forward, selected from British Lion, and N. Henry, right half, from Kay Films

A happy party of R. E. F.'s Ltd. (Liverpool renters, exhibitors and friends) photographed at the annual hot pot supper

NEWS FROM ALL QUARTERS

A.B.C.-B.I.P. BALL AT BRISTOL

PROCEEDS FOR TRADE BENEVOLENT FUND

THE second annual film ball, the A.B.C. B.I.P. function, which is held for the benefit of the Trade Benevolent Fund, will take place on St. Valentine's Day, February 14, at Bright's Restaurant, Clifton.

The committee, which consists of the managers of the six A.B.C. theatres in Bristol, aim to make this ball an even greater success than the last, which was not only one of *the* functions of the season in Bristol, but which also netted a handsome sum for the Benevolent Fund.

Coventry Ball

Chas. Orr, together with the directorate of Coventry's "Big Five" Cinemas, is at the moment busily engaged in preparations for a special "ball and cabaret" to be held in the Drill Hall, Coventry, on Friday, January 26. Dancing will be from 8.30 p.m. until 3 a.m. Two dance bands have been engaged, and a number of film stars have promised to attend. A midnight cabaret revue and a fancy dress competition are other features. Full details of the ball can be obtained from Bernard Smith, manager of La Scala Cinema, Coventry.

Wallasey Dance for Charity

Wallasey Entertainment Managers' Association, which in past years has raised hundreds of pounds for local charities, has organised a dance to be held at the Tower Ballroom, New Brighton, on December 29, in aid of the Chief Constable's Distress Fund.

R. P. Rutherford, of the Queen's Kinema, Seacombe, and general manager of the Queen's circuit of halls, hopes to secure a full house so that, despite the cheapness of the tickets—2s. each—there will be a good surplus to hand over to the fund. Dancing will be from 8 p.m. to 2 a.m.

G.-B. SPORTS CLUB

Liverpool Dance

To augment the funds of the organisation, Gaumont-British Sports Club (Liverpool area) held a dance at the Rialto Ballroom, Liverpool, on Monday, December 11. Four hundred persons, members of the staffs of about twenty-five halls in the area and their friends, attended the function, which lasted from 11 p.m., after the halls had closed for the night, until 4 a.m.

C. E. Brown, manager of the Gaumont Palace, Oakfield Road, Liverpool, is general secretary of the Club, which this year has three football teams. The first team has won all its matches with the exception of one.

Sheffield Golf

"Dick" Walker won the knock-out competition promoted by the Sheffield Screen Golfing Society, beating E. Ransom Harrison in the final at Sickleholme by 5 and 4. The competition was over 36 holes and at the end of the first 18 Mr. Walker was one up.

PRINCE GEORGE'S SURPRISE

To Queen's, Wolverhampton

Prince George, spending a week-end at a shooting party at Himley Hall with the Earl of Dudley, paid a surprise visit to Wolverhampton on Sunday night for a request showing of the British-Gaumont film, "I Was a Spy," at the Queen's Picture House.

When the request of the Prince came to the knowledge of officials, late on the Sunday afternoon, there had to be some quick thinking, but smart collaboration between Bertram Burleigh (area inspector for Gaumont), A. Keen (circuit manager), Mr. Lloyd Davies (Queen's manager), and T. L. Lloyd (Scala manager) did the trick, and provided one of the most remarkable impromptu performances ever staged.

The film had been shown at the Gaumont, Wolverhampton, last week—a fact which led up to the Prince's suggestion—and the actual film had been returned on the Saturday night, but a search of the vaults of the Gaumont British Distributors at Birmingham unearthed another copy, which was promptly motored over.

The party, in addition to Prince George, included Lord Dudley, Prince Belosselesky, Major and Lady Alexandra Metcalfe, the Hon. Mrs. Cyril Ward, Lady Patricia Ward and Dr. Messiter. At the conclusion the Prince cordially thanked the officials for their arrangements, and said how much he had enjoyed the show.

It was not his first visit to the Queen's, by the way, for he paid a visit in October, 1931, to see Jack Holt in "The Last Parade."

Chatham's Reduced Prices—Xmas Treats—Welsh Reopening

A reduction in the ordinary prices of admission came into force at the Empire, Chatham, this week, when special matinée charges were also introduced.

The general manager of the Luxor, Eastbourne, J. B. Cooper-Read, is arranging a special Christmas film treat for children on December 23. The Deputy-Mayor will attend.

The Leicester Education Committee, having had a demonstration of educational films, apparatus costing somewhere in the vicinity of £200 is to be purchased.

Preparations for the annual Christmas treat for the poor children of Southampton are well ahead now, and Manager Ernest Lepard, of the Empire, and his staff have the promise of the patronage of the Mayor of Southampton to the special morning matinée next week.

A concert was given at the Regent, Swindon, on Sunday, in aid of the N.U.R. Benevolent Fund, and included an organ recital by Philip Norman, the Regent's organist.

Gillingham Sunday Concerts

Although Sunday opening of kinemas is not permitted at Gillingham (Kent), permission has been granted by the Town Council for a series of band concerts to be given at the Plaza on Sunday evenings by the Municipal Band and Orchestra, in aid of the Mayor's Fund.

The Ace film of Gordon Richards' life was shown last week at the Empire, Swindon, near which the champion jockey has lived since commencing his racing career, and where his wife lived previous to her marriage.

A kine-variety concert was given at the Grand, Kidderminster, on Sunday, in aid of the Kidderminster General Hospital. Appreciation of the generosity of the proprietor, B. Priest, and the manager, Bob Gudgeon, in loaning the theatre and arranging programme was expressed.

A concert was given on Sunday night last at the Theatre Royal Kinema, Merthyr Tydfil, by kindness of the proprietors, in aid of the Merthyr Institution for the Blind.

"Damaged Lives" Again

Permission has been granted for "Damaged Lives" to be shown at the Grand, Kidderminster, following a private showing attended by members of the Kidderminster Watch Committee.

The Grand Pavilion Cinema, Llandrindod Wells, has now been reopened after effecting interior improvements, including a new heating system installation.

The annual kinema collections on behalf of the *Birmingham Mail* Christmas Tree Fund were made on Thursday, Friday, Saturday and Sunday last. Lewin P. Samuel—as in previous years—is acting as organiser in relation to the kinemas.

At Worcester an appeal is being made for toys for the Kiddies' Christmas Treat, in which the management of the Arcade is co-operating. The children's party will be held in the Arcade, where an entertainment will be given and a Father Christmas will distribute the toys. It is hoped that the Mayor will attend.

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NO L.C.C. ACTION ON CHALLENGED FILMS

In view of the urgency of the matter, the official inspection of the film, "Whither Germany?" was made by the Entertainment Committee of the L.C.C. and representatives of the Middlesex and Surrey County Councils on Tuesday instead of Wednesday, as arranged. Subsequently, members discussed the film together, and decided that no action was necessary. This is interpreted as meaning that the film may now be shown without special permission.

At a later stage, members of the Entertainments Committee of the L.C.C. considered reports of members who had seen "I'm No Angel" at the Carlton. It was agreed that no action be taken regarding the film.

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Proposal for Scottish Institute

MEETING OF FILM SOCIETIES

A CONFERENCE of representatives of Scottish Film Societies, called by the Edinburgh Film Guild and the Glasgow Film Society, took place in Edinburgh on Saturday to consider the formation of an association of Scottish film bodies interested in the film as an art, an entertainment, and a medium of education.

A. E. Haswell Miller, president of the Edinburgh Film Guild, presided, and the organisations represented were the Edinburgh Film Guild, Glasgow Film Society, the Scottish Educational Cinema Society, the Scottish Educational Sight and Sound Society, the Edinburgh Cinema Enquiry Committee, the Juvenile Organisations Committee, the Cinematograph Exhibitors' Association, and the Meteor Film Society. Sir Charles Cleland, a Governor of the British Film Institute, was also present.

Norman Wilson, secretary of the Edinburgh Film Guild, said it was the task of the conference to consider as far as Scotland was concerned whether the formation of a national organisation, controlled by a federation of independent Scottish societies and interests, could do something to assist in the more orderly development of the kinema as a medium of expression, of instruction, and of entertainment, and to arouse in the more responsible sections of the public a state of what might be termed "kinema consciousness."

Representatives of the various organisations expressed agreement with the attitude outlined by Mr. Wilson.

Mr. G. M'Gregor, director of education for Fife, said that the time was now ripe for the formation of a national society. Some unifying influence was required in Scotland to carry out similar work to that done by the British Film Institute.

Sir Charles Cleland (Glasgow) said it must not be thought that the British Film Institute was antagonistic to the idea of the proposed Federation. The Scottish Federation would help to carry out the best interests of the British Film Institute.

A resolution was adopted, deciding to form a committee to consider the advisability of forming a national association or federation. A committee of three was appointed to formulate a constitution and policy to be submitted to a special meeting to be held at a later date.

SCHOOL FILMS ON THE WAY

Welsh Mayor's Prophecy

Speaking at Shanley's Pavilion, Tenby, at the distribution of prizes to juvenile essay writers (a "Cavalcade" competition), the Mayor of Tenby said that before very long every school claiming to be well organised and conducted would have a film apparatus so that the valuable screen system of educating could supplement the other methods. He paid a high tribute to the "Cavalcade" film.

The Editor of the *Tenby Observer* said that a remarkable fact emerged from the essays on this film. Not one competitor glorified war, all realised its horror, and seemed to appreciate the blessing of peace to a nation. He also praised the arrangements of Henry James, the Pavilion manager, for the competition and the prize-giving.

PROPOSED CONVERSION OF KINEMA OPPOSED

Sanction has been given by the Manchester Corporation Town Planning and Buildings Committee for alterations to the battery and projector rooms at the Rivoli Kinema, Rochdale Road, and Hall's Crescent, Collyhurst.

The same committee had before it an application for permission to convert a kinema in Raby Street, Moss Side, into a market hall. The committee's decision is recorded in the epitome of the City Council's minutes of proceedings, as follows: "The Corporation cannot agree to the conversion of a temporary building on licence into a permanent building, and further, the general object of the scheme in securing proper sanitary conditions, amenity, and convenience would not be achieved by permitting the proposed conversion."

"DAMAGED LIVES"

Segregated Audiences at Cardiff

The Cardiff City authorities would not permit "Damaged Lives" to be shown to mixed audiences at the Queen's and Pavilion kinemas during the past week. Yet the Lord Mayor of the city went to see the film and afterwards expressed the view that it was a remarkably sincere piece of social propaganda, faithfully and tactfully produced.

Pontypridd and Barry local authorities welcomed the film and raised no objection to mixed audiences.

"GOLD DIGGERS"

Bench Insists on View

Hereford City Magistrates have refused a licence for the showing of the film, "Gold Diggers of 1933," without first being given a private view.

The application was made by R. A. Symonds, Hereford, on behalf of R. A. Maddox, who wished to show the film at the Garrick Theatre, Hereford. Licences for several other "A" films were granted.

Rudolf Solomon, Birmingham representative of Associated British Film Distributors, Ltd., announces that his company is taking over the interests of Sterling Films, Ltd. He is looking for headquarters more adjacent to the film colony than his present offices at 65, New Street.

TEACHING BY FILM

Glasgow Matinees A Big Success

PUBLICITY STUNT SEQUEL

MEMBERS of a sub-committee of Glasgow Education Department have for months been considering the value of the kinema as an aid to education.

It is evident they are perfectly well satisfied the kinema has produced positive advantageous results, but there appears to exist some doubt in their minds as to whether the teachers are capable of using the kinema or whether this should be in specialised hands. There was a splendid attendance at the first of the matinées arranged by the Scottish Educational Cinema Society in the Arcadia, Bridgeton, and the Dennistoun Picture House last Saturday morning.

School Kinemas Apparatus

Miss Lockett, of Gaumont-British Instructional Films, Ltd., gave an address at a demonstration of educational talkie films and apparatus in the rooms of the Edinburgh Film Guild, 17, South St. Andrew Street, last Friday night. A 16 mm. machine, with sound, which was used for the purpose of the demonstration, was described as the machine of the future for classroom use. The cost complete is £135, subject to 10 per cent. reduction for educational purposes.

Miss Lockett said Scotland was so much in the van in regard to the development of educational kinemas that they felt they were obliged to come out to meet it. They were on the eve of providing equipment that would solve the problem of the kinema in schools.

It would be the fault of the corporation into which a group of pioneers had been absorbed if the goods were not supplied, and the fault of the educationists if they did not co-operate.

Magistrate and Street Stunts

The sequel to a publicity stunt staged by W. W. Morrison, of the New Star P.H., Maryhill Road, Glasgow, took place on Tuesday, December 5, when Mr. Morrison appeared in Maryhill Police Court, charged with exhibiting on a lorry in the streets of the district, a large cage containing two men, one dressed as a lion tamer and the other as a lion, notices announcing the name of the film, "The Big Cage" were also displayed.

Mr. Morrison, who pleaded guilty, was admonished by the magistrate, who said that before a vehicle could be used for such a purpose the permission of the magistrates should be obtained.

Ladies at the Cinema Club

Ladies' Day was celebrated last Friday afternoon at the Cinema Club, Glasgow. Over 70 members and friends gathered under the chairmanship of Wm. Bendon, president.

After luncheon, Lena Blackman and her Heather Trio—Crue Davidson, Hilda Hardie and Margaret Smart—entertained the company, and a vote of thanks to the artistes was moved by David A. Stewart, J.P.

President Bendon made an appeal for the Cinema Fancy Dress Ball on February 9, and announced that at the next luncheon on January 12 something special in the way of entertainment would be provided by male members of the club

A special vote of thanks was also accorded to vice-president Mrs. A. Robertson and Mr. W. Chalmers Wood for their efforts.

Glasgow Sunday Shows

A number of Sunday shows for charity purposes were held in Glasgow kinemas on December 10.

In the Lyceum, Govan, an evening performance was held in aid of the poor children of the district, and a show in aid of the Necessitous Children's Holiday Camp Fund took place in the Cinerama. The New Bedford screened "Once in a Lifetime" in aid of the Travellers of Scotland Benevolent Fund, and charity shows were also held in the Coliseum and Green's Playhouse.

LIGHT FAILURE

Owing to the failure of the electricity supply at Ashton, Stalybridge, Hyde, Mossley and Dukinfield, shortly after 10 o'clock on Thursday evening, most of the kinemas had of necessity to curtail their programmes.

The wonderful make-up of Alison Skipworth as the Duchess in ALICE IN WONDERLAND (Paramount)

TWO NEW HALLS WITHIN AN AREA OF 200 YARDS

DISCOVERY WHEN PLANS WERE FINISHED

AN instance of the lack of co-operation and foresight among those responsible for kinema schemes is forthcoming in the announcement that two firms, each unconscious of the other's activities, propose to erect large-capacity theatres within 200 yards of each other in the Cardonald district of Glasgow.

The sites were carefully selected and plans were drawn up before news of the competition leaked out. Last week the plans for the two kinemas were approved by the Dean of Guild Court.

The first application was in the name of James Hay, 120, Brownside Road, Cambuslang. The other was made by John C. M'Kellar, Ltd., 45, West Nile Street.

Garden in Front

The architects for the former are Bryden, Robertson, and Boyd, who stated that their kinema has been planned to accommodate about 1,700 people. A large car park will be available for patrons. It is also proposed to build a garden in front of the kinema, which will be erected fronting Paisley Road West, adjoining Berryknowe Road.

The other kinema, the architect for which is George Gunn, will be built between Hillingdon Gardens and Blairgowrie Road. It will not be so large as the other, accommodation being provided for about 1,200. The work is expected to be completed within a year. Incorporating many modern ideas, it will be a one-storey building, but a small balcony will be available. It will be only a few feet above the level of the area, and no seats will be built under it.

LOUVRE, PARKHEAD

To Be Enlarged to Seat 1,300

At Glasgow Dean of Guild Court last Friday plans were passed for extension and alteration to the Louvre, Parkhead, Glasgow.

Two tenements at the back of the existing hall are to be demolished and the kinema extended right back to Dervaig Street. The area covered by the new house will be almost double that of the present.

When finished, it will be practically a new Louvre. The balcony will be extended—the stalls will be improved, the entrance hall will be double the present size, and the front of the house modernised.

The seating will be increased to over 1,300.

The stage and dressing-rooms will be retained so that variety can be introduced if necessary as before.

CRUELTY TO ANIMALS

Facilities Refused for Bill

IN the House of Commons last week Sir ROBERT GOWER introduced the Cinematograph Films (Animals) Bill, the object of which is

> to prohibit the production or exhibition of films depicting suffering to animals or in the production of which suffering may have been caused to animals.

The measure is "backed" by JOHN LOCKWOOD, Lt.-Col. MOORE, Sir COOPER RAWSON, Wing-Commander JAMES, ISAAC FOOT, NEIL MACLEAN, TOM GROVES, Sir WILFRED SUGDEN, Major GWILYM LLOYD GEORGE, and J. A. LOVAT-FRASER.

CAPTAIN D'ARCY HALL asked the Prime Minister on Monday, whether he was aware that a film was recently shown in this country which exhibited scenes of cruelty to wild fauna; and whether he would consider granting facilities this session for the passing of the Bill presented by Sir Robert Gower which sought to render the exhibition of such films illegal.

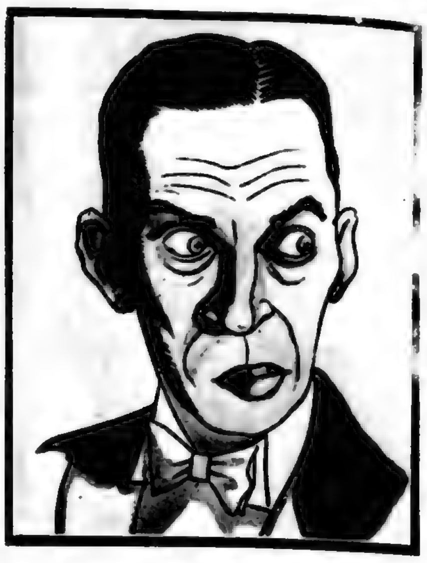
J. RAMSAY MACDONALD said he did not know to which film Capt. Hall referred, but he was informed that the British Board of Film Censors did not pass any incident in a film when it was apparent that cruelty had been involved in the production of that incident.

Everyone must sympathise with the objects which the promoters of the Bill had in view, but he was advised that there were practical difficulties in dealing with the matter in the manner proposed. In view of the present state of public business, he regretted that special facilities could not be afforded for its discussion.

Employment Statistics

On Thursday, G. R. HALL-CAINE asked the Minister of Labour whether he was aware that, despite the general decrease in unemployment during the past 12 months, the percentage of persons unemployed in the entertainments group had risen from 24.3 to 24.6; and whether he would investigate to what extent this increased percentage was due to the closing of theatres or their conversion to kinemas, with a view to seeking a remedy of the matter.

R. S. HUDSON, who replied, said that the statistics of employment and unemployment among insured persons in the "Entertainments and Sports" classification showed that at October 23, 1933, the percentage rate of unemployment among insured males in Great Britain was 23.3 as compared with 24.3 at October 24, 1932. During the period of twelve months the number of insured males in employment in that group increased by about 6,600. In these circumstances, the Minister did not propose to undertake the investigation suggested.



Ned Sparks, who provides one of the hich spots of Columbia's LADY FOR A DAY due at the London Coliseum on December 23

Jack Buchanan On British Films

A BIG ADVANTAGE TO THIS COUNTRY

JACK BUCHANAN, who is appearing in a new production in Glasgow, was the guest of the Glasgow Publicity Club last Friday afternoon and gave a very interesting address, in the course of which he said he preferred to produce stage plays himself, but in films it was different.

He would like to have the best director from Hollywood producing for his films—a director who understood his particular class of work. In Britain, he said, we have not had a very great experience of musical pictures, but he was very optimistic for the future of British films. America could not make sufficient good pictures for their own market, and were quite willing to take British films if they were of an equal standard.

From an employment point of view the development of British films would be a big advantage to this country, as he knew that £12,000 per week was quite an ordinary payroll of a large Hollywood studio.

Green Circuit Moves

Promotions have taken place in the Green Circuit following the death of the late Mr. Collinson. Fred A. Davies, from Green's Playhouse, Ayr, has been promoted to be manager of the Playhouse, Glasgow. Mr. Davies is one of the younger school, and his well-deserved promotion will meet with much acceptance from his many friends, who are delighted at his progress.

His successor at Ayr is Charles Taylor, who has been transferred from Rutherglen, while Frank Kerr, from Gorbals Picturedrome, goes over to Rutherglen, and P. McGill, who has been Mr. Kerr's assistant at Gorbals, is now manager. These promotions are in accordance with the Green's policy of advancing and promoting managers from their own circuit.

S.C.V.T. Annual Dance

The annual staff dance of the Scottish Cinema and Variety Theatres, the Scottish subsidiary of Associated British Cinemas, Ltd., takes places to-day in the Grosvenor Restaurant, Glasgow, commencing at 8 o'clock.

Tickets, at 5s. 6d. each, can be obtained from John Healy, at the Ritz, Oatlands, Glasgow.

Trade Shows

Ruby Ancill, of Universal, announces the undernoted Glasgow Trade shows which will take place at the Picture House:—

December 12, "The Invisible Man"; December 19, "Only Yesterday"; December 21, "Flying Fury" and three episodes of "Perils of Pauline"; December 22, "Horse Play" and "Riders of Justice."

Two Wardour screenings are announced at the Regal: December 19, "Secret Agent"; January 10, "Third Degree."

Blind Film Show

An audience composed entirely of blind people attended the King's Theatre, Dundee, last Tuesday, at a special show of "I Was a Spy,' during the run of which a commentary on the story of the film was broadcast when necessary.

His many friends will be glad to learn that W. Carlas has recovered sufficiently from his recent operation to be able to leave the Western Infirmary last week-end. He hopes soon to be back at business.

During New Year week W. Shaw, manager of the Rhul, Burnside, Glasgow, is running a special performance of the Official Jubilee Film of the Boys' Brigade. Special matinees for Brigade members are being held, and detachments will attend with their bands.

John Grierson, late of the E.M.B. film department, was in Glasgow last Sunday evening addressing the Glasgow Film Society on his ideas for the new film department of the Post Office.

MAX MILDER BEREAVED

The sympathy of the whole Trade will go out to Max Milder, managing director of Warner Bros., in the death of his mother, Mrs. Anna Milder, who passed away at Cleveland, Ohio.

New Films at a Glance

Title and Renter.	R.T. and Certificate.	Stars.	Remarks.	Box-Office Angle.
Ace of Aces (Radio)—American.	75 min. (A)	Richard Dix, Elizabeth Allan, Ralph Bellamy.	Aerial war melodrama, approached from a new and interesting angle. Story development a trifle vague at times, but brilliant flying thrills and popular love interest successfully combine to build up strong entertainment.	**Very good general booking. Unsuitable for children.**
Don Juan in the Jungle (A.P.D.)—American.	40 min. (U)	——	Travelogue, treated in a comedy vein. Humour sometimes misplaced, photography dark, but novelty of subject and convenient length make it useable supporting offering for the small halls.	**Moderate supporting attraction for other than high-class halls. Safe for children.**
Face on the Bar Room Floor, The. (A.P.D.)—American.	63 min. (A)	Bramwell Fletcher, Dulcie Cooper, Walter Miller.	Modern version of the popular silent success. Story conventional, but effectiveness of presentation and vigour of treatment result in sustained interest.	**Useful supporting feature for industrial halls, plus a good title. Unsuitable for juveniles.**
From Headquarters (Warner)—American.	65 min. (A)	George Brent, Margaret Lindsay, Eugene Pallette.	Murder mystery drama with an ingenious story and fascinating detail. Good characterisation, ample thrills, and slick treatment.	**Very good general booking. Hardly suitable for juveniles.**
***Happy (Wardour)—British.**	80 min. (U)	Stanley Lupino, Laddie Cliff, Will Fyffe.	Gay, diverting comedy, cleverly treated and punctuated with novel and effective gags. Resourceful and tireless performance by star, bright support, outstanding camera work and direction, and ear-tickling tunes.	**Excellent general booking with box-office cast. Great stuff for juveniles.**
Horse Play (Universal)—American.	65 min. (U)	Slim Summerville, Andy Devine.	Hilarious comedy of cowboys introduced in English high life. Very well acted and presented.	**Very good general light booking. Good for children.**
L'Ordonnance (British Lion)—French.	80 min. (A)	Marcelle Chantal, Jean Worms.	Brilliantly characterised version of a Maupassant story. Sensitive direction and extremely holding plot.	**Very good booking for specialised halls. Not for children.**
Mad Game, The (Fox)—American.	75 min. (A)	Spencer Tracy, Claire Trevor. Ralph Morgan.	Topical gangster melodrama, with a good story, and slick exciting treatment. Good work by strong cast human love interest, and good thrills.	**Good general booking, particularly for the masses. Hardly suitable for children.**
Only Yesterday (Universal)—American.	105 min. (A)	Margaret Sullavan, John Boles, Jimmy Butler.	A human, tender drama of enduring love and sacrifice, lifted on to the highest plane by the genius of Margaret Sullavan, who is delightful in the leading role. The story good, supporting characterisation excellent, atmosphere flawless, and feminine appeal irresistible.	**Excellent general booking. A confident box-office proposition. Unsuitable for children.**
***Pointing Finger, The (Radio)—British.**	67 min. (U)	John Stuart, Viola Keats, Leslie Perrins.	Good honest melodrama, adapted from a novel by Rita. Story played in the right spirit by a good cast, element of mystery well sustained, and production qualities adequate.	**Quite a good supporting programme proposition for the majority of halls. Safe stuff for juveniles.**
***Red Wagon (Wardour)—British.**	105 min. (A)	Charles Bickford, Greta Nissen, Raquel Torres.	Circus melodrama, a rich colourful adaptation of Lady Eleanor Smith's best-seller. Drama good, panoramic English countryside backgrounds impressive, animal thrills excellent, and characterisation convincing, but development a trifle protracted.	**Excellent general booking, with obvious exploitation angles. Not harmful for juveniles.**
Take a Chance (Paramount)—American.	67 min. (A)	Buddy Rogers, James Dunn, June Knight.	Unpretentious musical extravaganza, a hotch potch of everything, rather hurriedly presented. The cast works hard, and sound team work, together with popular dance ensembles and occasional crisp quips, nevertheless, enable it to provide fair average light diversion.	**Average supporting fare for most halls. Unlikely to appeal to juveniles.**
Under Secret Orders (Butcher)—American.	60 min. (A)	Donald Dillaway J. Farrell McDonald, Phyllis Barrington.	Simple drama of adventure, clearly told, which carries a popular punch. Individual characterisation good, action smooth, and backgrounds colourful.	**Good supporting feature for popular and industrial audiences. Should please juveniles.**

* A British Picture

REVIEWS FOR SHOWMEN

Only Yesterday

Universal. American (A). Directed by John M. Stahl. Featuring Margaret Sullavan, John Boles and Jimmy Butler. 9,500 *feet. Release date not fixed.*

A HUMAN documentary drama, a tender moving picture of enduring love and sacrifice, given additional power and appeal by the superb acting of Margaret Sullavan, new to screen honours, who contributes a performance of unsurpassed beauty and understanding. The story is excellent theatre, and the director, apart for a forgivable tendency to run to length, handles the cunningly contrived emotional situations with an easy natural grace that makes for true, irresistible heart interest.

As modern as the hour, yet containing all the refreshing fragrance of the eternal love story, the film has the indelible earmarks of a popular box-office success. Excellent general booking, and undoubtedly a woman's picture.

Story.—Mary Lane, a young and impressionable girl, falls in love with Jim Emerson, a society man, and awakens in him response. He leaves her, forgetting the incident, to go to the war, and during his absence she has a child. She is buoyed up by the hope that he will marry her on his return, but undertakes the task of educating her son and earning her own living with courage when she knows that her hope will never be fulfilled.

After ten years she meets Jim, now a famous financier, at a New Year's party, and he, attracted by her but failing to recognise her, invites her to his flat. She is eternally grateful for one brief moment of his love, but keeps her secret. Ill-health, however, eventually causes her to write to him before her death, telling him of the existence of their son, and the letter arrives in time to save him from suicide following his ruin on Wall Street.

Acting.—Margaret Sullavan is magnificent as Mary, and by her delicate performance places her foot on the ladder of fame. The brilliance of her acting lies in her naturalness and the manner in which she delivers her dialogue.

The feeling she puts into the part, which calls for an expression of sex and maternal love, is electrifying and finds ready response in every member of the audience.

John Boles has a less sympathetic part as Jim, but meets its emotional demands with conviction and dignity, and Jimmy Butler's performance as the child Jim equals that of the stars. The supporting rôles are competently filled by an immense cast of established favourites.

Production.—The story, told partly in retrospect—against the pageant of recent history—tells of the emotional experiences of a young woman and preserves the balance between sex and mother-love with compelling accuracy.

The heroine's simple wooing of the man, her inability to grasp male psychology fully, the marshalling of her womanly instincts to provide for her son, her forgiveness of the man's neglect, and her premature death at a time which effectively coincides with the man's financial eclipse, are suggested in a smooth succession of magnificent dramatic situations, brilliantly handled, which culminate in an unforgettable climax.

Settings and Photography.—The opening scenes vividly depict the crash of '29 on Wall Street, and are an effective prologue to the story, which then goes back a decade. Every stage of the development has something interesting to offer in the way of backgrounds, and the atmosphere brings out all the humour, poignancy and sentiment that visit every situation. Lighting and photography are excellent.

Points of Appeal.—Fine story, brilliant treatment, magnificent acting by new star, heart interest, delicately contrived situations, appealing mother-love sentiment, excellent staging, feminine appeal, and strong box-office angles.

Under Secret Orders

Butcher. American (A). Directed by Samuel Neufield. Featuring Donald Dillaway, J. Farrell McDonald and Phyllis Barrington. 5,496 *feet. Released April* 30, 1934.

SIMPLE drama of adventure, a trifle old-fashioned in conception, but put over with plenty of action and punch. The cast works hard, and makes the most of every situation. The backgrounds are unusual, and contribute to good atmosphere, and the hard-boiled situations are neatly turned. Pleasing love interest cements the whole, and enables the picture to qualify for the two-feature programme category. Useful proposition, one of convenient length, for popular and industrial halls.

Story.—Henry Ames, a bank clerk, is sent to carry valuable bonds to Franklyn Lawrence, an important South American client, who had, meanwhile, been murdered. During the voyage, henchmen of Don Frederico, who plan to use the bonds to finance a revolution, attempt to relieve Ames of his valuable cargo, but James Burke, a middle-aged man, secretly watches over him and sees that he delivers them safely. With the help of Burke, Ames is able to thwart Frederico and prove him to be Lawrence's murderer, and his good work wins him the love of Lawrence's daughter, Jane.

Acting.—Donald Dillaway gives an honest, straightforward performance as Ames, and displays likeable virility, J. Farrell McDonald is a tower of strength to the picture as Burke, and the crooks are ably represented by Don Alvarado and Matthew Betz.

Production.—This picture is pure melodrama, but it is none the worse for that, in fact, its lively transparency, smooth development, and rousing examples of fisticuffs are its safe credentials to popular programme success. The action takes place on a liner and in a South American hacienda, and in each case full advantage is taken of the colourful and interesting backgrounds. The picture is refreshingly free from pretence, its strength lies in its honesty of characterisation and treatment and legitimate bid for supporting honours.

Settings and Photography.—The liner sequences are really authentic, while the scenes in South America have refreshing picturesqueness, allied with good thrills. Lighting and photography are satisfactory.

Points of Appeal.—Rousing story, lively development, good thrills, pleasing love interest, vigorous characterisation, and good backgrounds.

Red Wagon

Wardour. British (A). Directed by Paul L. Stein. Featuring Charles Bickford, Raquel Torres and Greta Nissen. 9,600 *feet. Release date not fixed.*

CIRCUS melodrama, rich mobile entertainment, liberally adapted from Lady Eleanor Smith's best seller. A huge cast, drawn from established English and American players, interprets the strong colourful story in faithful spirit, and the atmosphere is such that the drama has the fascinating twang of the sawdust ring.

The development is rather hindered at times by repetition of outdoor detail, but apart from this defect, which can easily be remedied, the film glows with vitality and glamour, and has all the essentials that assure popular success. Excellent general booking strong in exploitation values.

Story.—Joe Prince, orphan child of circus folk, has ambitions to follow in his parents' footsteps, and, after enduring great hardship, eventually achieves fame as an equestrian. In the process of time he owns his own circus, and falls in love with Zara, a beautiful circus tiger tamer. He is disillusioned when he foolishly suspects her of an intrigue with his friend, Toby, and, out of pique, marries Sheba, a gipsy, thereby defying the conventions of the circus folk. Zara leaves him and joins a rival circus, and the loss of her, coupled with Sheba's faithlessness, results in him taking the downward path, and he is eventually forced to sell out to his rival. Zara, however, proves her love by coming to him in adversity, and the story ends with them preparing to fight back together.

Acting.—Charles Bickford draws exceedingly good character as Joe, and has the additional advantage of looking as well as suggesting the part. Greta Nissen is excellent as the glamorous yet human Zara, Raquel Torres is a wicked and volatile Sheba, and an admirable cameo is contributed by Paul Graetz as Schultz. The principal supporting characters are etched in careful and lifelike detail by Frank Pettingell, Don Alvarado, Anthony Bushell, Amy Veness, Jimmy Hanley, Alexander Fields and Francis L. Sullivan.

Production.—The producer, Paul L. Stein, is inclined to dwell too patiently on the opening episodes depicting the central character's early life, but once the character gains maturity and Charles Bickford makes his forceful entry the story swiftly takes tangible shape and from thence on moves with swift dramatic precision. The misunderstanding between Joe and Zara enables the story to turn into intriguing fields, and the eventful journey to the happy ending is accompanied by arresting situations, all of which are charged with rich, varying entertainment.

Settings and Photography.—The actual circus scenes are presented on a wide, ambitious scale. Zara's exciting experience in a cage with enraged tigers is a thrilling and spectacular piece of rousing realism, thanks to some of the finest camera work yet seen in a British production. The pictorial backgrounds, represented by the arduous and continual roadwork of the travelling circus, bring to the screen all the refreshing pageantry of the English countryside. Lighting and photography are very good.

Points of Appeal.—Title, fascinating subject, good drama, ambitious presentation, realistic atmosphere, popular romantic interest, excellent acting by powerful cast, and obvious opportunities for box-office exploitation.

Happy

Wardour. British (U). Directed by Frederick Zelnik. Featuring Stanley Lupino, Laddie Cliff, Will Fyffe and Dorothy Hyson. 7,500 *feet. Release date not fixed.*

A CAPITAL English comedy, which lives fully up to its name, and has an easy rhythmic air about it, suggestive of the gay Continental film, which allows it to move with a merry running and provide clean, hilarious enjoyment. A great cast has been assembled, every member of which displays infectious enthusiasm, and the direction and photography are marked by real imagination.

Clever and original touches are introduced without hindering the spirited development, and the musical score, which includes ear-tickling tunes, is employed with commendable discretion. Here is real entertainment, plus a good title and box-office stars. Excellent general booking.

Story.—Frank, an impecunious youth, invents a thief-proof device for cars, but has to work as a jazz band conductor while waiting for it to function. He falls in love at first sight with Lilian, and is unaware that she is the daughter of Waller, a wealthy car insurance agent whom he is trying to interest.

He poses as a man of substance to impress Waller, who has a weakness for the fair sex, but fortunately just as his bluff is called his invention works. Waller is so eager to secure it that he not only forgives the deception, but consents to Frank's engagement to Lilian.

Acting.—Stanley Lupino works tremendously hard as Frank, his gags and fooling having the refreshing air of spontaneity. Laddie Cliff and Will Fyffe are in direct support, and although a trifle eclipsed by the star, who steals most of the limelight, nevertheless succeed in making their presence enjoyably felt.

Dorothy Hyson is a charming and unaffected Lilian, and Gus McNaughton, Harry Tate and Renee Gadd, to mention a few of the supporting players, are imbued with the team spirit.

Production.—The picture opens on a gay note and keeps in merry harmony throughout. The story is not particularly strong, but it nevertheless serves its purpose by holding together a lively series of bright situations, all of which are approached from new and novel angles. The meeting of the hero and heroine is graced by pretty sentiment, while the hero's efforts to hoodwink the agent into believing that he is a man of substance throwing a party when in reality he is only the band conductor is a piece of gorgeous fooling.

Incidental gags, contrived to exploit the humour of Laddie Cliff and Will Fyffe, blend smoothly into the whole and complete the great refreshing comedy, which unfolds to lilting melody.

Settings and Photography.—The Continental atmosphere is cleverly captured, house-party and night-club sequences are rich and colourful, while the interiors are artistically devised. The camera work is exceptionally good and coordinates smoothly with the music.

Points of Appeal.—Gay, irresponsible subject, clever treatment, great work by star and attractive supporting team, original gags, spirited development, excellent atmosphere, and obvious box-office angles.

(*Continued on page* 30.)

THE HEART-CHEERING HIT OF THE YEAR!

—it's got the CLASS
—it's got the NAMES
—it's got the PEP
—it's got the LUXURY,
the SPECTACLE *and*
the STORY

that only M-G-M
knows how to give!

"See you
to-night!
You'll say
I'm good!"

Joan CRAWFORD
CLARK GABLE

in

with FRANCHOT TONE · WINNIE LIGHTNER
FRED ASTAIRE · MAY ROBSON · ART JARRET
NELSON EDDY
and hundreds of gorgeous, singing, dancing beauties!

Trade Show of Trade Shows
PRINCE EDWARD
TO-NIGHT
8·45

(Continued from page 27)

Horseplay

Universal. American (U). Directed by Edward Sedgwick. Featuring Slim Summerville and Andy Devine. 6,242 *feet. Release date not fixed.*

THE stars prove quite capable of sustaining hilarity in a full-length feature, aided by a horse and highly competent direction. The plot presents a new angle on the ever-popular theme of lowbrow folk in high Society.

A spontaneously funny offer which will be an excellent foil to heavy drama in any programme, and will please children without question.

Story.—Slim, awkward cowboy and bashful suitor of Angelina, acquires riches by the sale of his ranch, which is unexpectedly productive of pitchblende. He and his partner, Andy, take Cynthia, the horse, to London, where Angelina is visiting the Duchess of Drisborough.

They win her favour and become her guests at a costume ball at which Angelina, as Maid Marian, is to be kidnapped by Philip Marley, her fiancé, as Robin Hood. Discovering that Marley is a crook, the partners' efforts to have him arrested eventually succeed, and Slim is accepted by Angelina.

Acting.—Slim Summerville puts over his whimsical personality very well, makes good use of facial expression, has no irritating tricks, and puts pathos into his clowning. Andy Devine, with his round face and high-pitched voice, affords a sound contrast, the pair making an excellent team.

Leila Hyams is natural as Angelina, playing the part straight as the right background for pantomime. May Beatty as the Duchess and Una O'Connor as a supercilious Society type are well cast, all remaining rôles being in safe hands.

Production.—Edward Sedgwick strikes an unusual note from the word "go," and maintains his standard happily through a series of what might have been ordinary situations.

Sequences of the fourteenth-century ball provide an excuse for Slim to play the fool in armour, while the plot is not lost sight of in the search for the crook, whom the cowboys bring to book after numerous adventures conveyed by pantomime.

Dialogue is sparse, but sufficient. Recording up to standard.

Settings and Photography.—Interiors of Slim's ranch both before and after the sudden acquisition of wealth assist as mirth-makers, being most amusingly thought out and well photographed. Interiors of a London hotel are followed by various scenes in and about a mediæval castle, all of these being the subject of sound camera work.

Points of Appeal.—Novel treatment of old-time story, a riot of humorous situations well rounded off and attached to likeable characters. Fine team work by stars and actors generally. Only lightly guys English customs and types. Atmosphere throughout pleasant and free from vulgarity.

Take a Chance

Paramount. American (A). Directed by Monte Brice and Lawrence Schwab. Featuring Buddy Rogers, James Dunn and June Knight. 6,144 *feet. Release date not fixed.*

UNPRETENTIOUS musical extravaganza, a hotchpotch of everything, which fails to amount to anything in particular. The story is very thin, the major portion of the development being devoted to conventional comedy interludes and dance ensembles, decorated by a chorus built on ample lines. The singing of Lillian Roth and June Knight, both of whom have sex appeal, is as good as the hackneyed melodies will permit, and James Dunn and Cliff Edwards strive with fair success to establish a new comedy team, but the film is too pale an imitation of previous spectacular song and dance successes to qualify for first place on the programme.

Story.—Toni, partner with Duke and Louie in a fun fair side show, is given a chance to star on Broadway by Ken Raleigh, a wealthy young producer. She brings Louie and Duke with her, but their inability to keep their hands off other people's pockets leads to trouble before chance gives them an opportunity to prove that their talents are of value to Raleigh's show. Their success is his, and the show's great reception culminates on a romantic note.

Acting.—Buddy Rogers is painfully weak as Raleigh, and fails to stage a comeback, and it is rather pathetic to see James Dunn, the star of many straight dramas, trying to build up a comedy team with Cliff Edwards. June Knight, however, is attractive as Toni, and Lillian Roth, who knows how to sing "blue" songs, successfully patterns her performance on the generous lines of Mae West.

Production.—All the familiar ingredients of the popular song and dance show are here, but there is no story worth the name to link them together in smooth sequence. The development alarmingly fluctuates between the spectacular, the romantic and the humorous, and frequently leaves one bewildered rather than entertained.

Settings and Photography.—There are one or two effective dance ensembles, and an occasional new gag is revealed, but the production as a whole lacks cohesion and stagecraft.

Points of Appeal.—Popularity of musical shows, useful cast, and good chorus.

The Pointing Finger

Radio. British (U). Directed by George Pearson. Featuring John Stuart and Viola Keats. 6,118 *feet. Release date not fixed.*

ADAPTED from a novel by Rita, this British melodrama provides safe supporting entertainment for the masses. The action effectively alternates between the English countryside and the African jungle, the development is coloured with mystery, the ending is supercharged with surprise, and a capable cast handles the hearty theme with arduous enthusiasm.

Story.—James Mallory, a society ne'er-do-well, schemes to dispose of his cousin, Lord Rollestone, who stands between him and the earldom of Edensore. He hires Patrick Lafone to follow Rollestone, who has embarked on an African hunting trip, and "put him away" at the first opportunity.

Lafone's plans, however, miscarry owing to a native uprising, and Rollestone returns to assume the title when his father dies. Lafone believes that Rollestone is an impostor, confides in Lady Mary Stuart, Rollestone's fiancée, and agrees to do all he can to clear up the mystery. His investigations, carried out with the knowledge of Mallory, whom he has secretly double-crossed, eventually reveal that Rollestone is the real heir, but not before a skeleton in the cupboard is resurrected.

Acting.—John Stuart plays Rollestone and his half-brother, and succeeds in bringing conviction to the dual rôle. Viola Keats is a graceful and attractive Lady Mary, Leslie Perrins makes a suave villain as Mallory, and Michael Hogan is very good as Lafone.

Production.—The plot is a trifle complicated, but the producer has handled the theme skilfully and makes the most of its dramatic possibilities.

The development is smooth at all times, an air of mystery is quickly established and cunningly maintained, and the jungle atmosphere is sufficiently realistic to give good contrast to the domestic sequences. The principal players act with a cool assurance, which helps to conceal the picture's theatricality, and the ending is thrilling.

Settings and Photography.—The country-house interiors are spacious, slum sequences fit logically into the story development, and the jungle scenes are colourful.

Points of Appeal.—Fantastic but popular and holding story, straightforward treatment, intriguing vein of mystery, refreshing love interest and quiet thrills.

Ace of Aces

Radio. American (A). Directed by J. Walter Ruben. Featuring Richard Dix, Elizabeth Allan and Ralph Bellamy. 6,805 *feet. Released April* 30, 1934.

AERIAL war melodrama, a picture which has a new and interesting central idea, the more intelligent exploitation of which is to some extent sacrificed on the altar of conventional spectacle. The striving for the wider appeal, however, is probably a wise box-office expedient, for the strength of the cast, the thrilling authenticity of the actual war sequences, the appealing angle from which the love interest is viewed, and the brilliance of the aerial stunts are a sure guarantee of popular success. Very good general booking.

Story.—Rex Thorne, a sculptor and idealist, entirely disagrees with war, but sacrifices his principles and joins up after being taunted with cowardice by his patriotic fiancée, Nancy. Once in France, he takes war seriously and becomes a ruthless flier with many victories to his credit. He and Nancy meet in Paris, and she is filled with horror when she sees that she is responsible for the change in his character. Circumstance, the accidental killing of a German cadet, however, softens Rex, and when he is invalided out he strives for Nancy's sake to recapture his old ideals.

Acting.—Richard Dix suggests the ruthless warrior as Rex and looks the part, but is rather less able to suggest the subtlety of the other side of the man's character. Elizabeth Allan is rather weak as Nancy; in fact, the most convincing portrayals come from the supporting players, Ralph Bellamy, Theodore Newton, Joe Sauers, Frank Conway and Helmuth Goring.

Production.—This picture obviously starts off with the intention of building its drama on the psychological changes that take place in the civilian when he temporarily assumes the garb of the soldier, but the producer, apparently a trifle nervous of the box-office possibilities of the unusual theme, swiftly falls back on conventional war detail and aerial thrills for the backbone of the entertainment. Although this playing for safety rather tends to rob the drama of substance, there nevertheless abounds in the brilliance of the spectacle and the warmth of the love interest ample entertainment for the enjoyment and excitement of the masses.

Settings and Photography.—The peace-time sequences have a quiet, homely picturesqueness, and give excellent contrast to the virility and glamour of the war scenes, which invite some of the most brilliant exhibitions of aerial stunting seen on the screen. Lighting and photography are excellent.

Points of Appeal.—Strong cast, amazing aerial thrills, popular and dramatic angle on war, appealing love interest, spectacular treatment, and arresting detail and atmosphere.

L'Ordonnance

British Lion. French (A). Directed by V. Tourjansky. Featuring Marcelle Chantal and Jean Worms. 7,255 *feet. Release date not fixed.*

AN exceedingly sincere and well-characterised version of a Guy de Maupassant story which deals with a woman who, in the face of dishonour, finds death the only way out.

It is a simple enough theme, but strongly dramatic, and depicts people who, you feel, are really vital and real. As a general proposition it does not suggest great possibilities, but for specialised halls it offers an admirable booking.

Story.—A young girl falls in love with, and marries, an elderly colonel of cavalry. She becomes the toast of the regiment, and eventually succumbs to the fervent love-making of one of her husband's subordinates, Saint Albert. The colonel's orderly suspects them, and demands blackmail. He finally forces his mistress to accede to his desires by threatening exposure after the death of her lover.

Distraught, she seeks a way out, and after explaining everything to her husband, she commits suicide.

Acting.—As the unfortunate woman Marcelle Chantal is definitely charming. You sympathise with her all the time, and feel her tragic death poignantly. Jean Worms is excellent as the colonel, he lives the part, while Alexandre Rigault makes a most attractive lover.

Georges Rigaud is suitably repulsive and saturnine as the orderly, and he, too, makes the rôle a vital and human one.

To lighten the intensely tragic nature of the story, there is another orderly—of the humorous, rather than the comic order—brilliantly played by Fernandel, who starred in "Le Rosier de Mme. Husson," and a perky little maid equally well enacted by Paulette Dubost.

Production.—The slight theme, which is yet so intensely human, is excellently directed. The life of a garrison is extremely well shown, and the whole thing is worked ou, with a wealth of realistic detail, human touches, and pictorial effect.

Dialogue is reduced to a minimum, and it only needs a very few sub-titles to make it comprehensible to an English audience.

Settings and Photography.—Small French town exteriors, with well set interiors, all extremely well shot. There is a military sports meeting with a well-devised racing sequence, and the action generally is kept on the move all the time

Points of Appeal.—A fine interpretation of a famous novelist's work. Its intrinsic human atmosphere, brilliant acting and characterisation.

The Mad Game

Fox. American (A). Directed by Irving Cummings. Featuring Spencer Tracy, Claire Trevor and Ralph Morgan. 6,636 *feet. Release date not fixed.*

THIS gangster melodrama, which vividly exposes all the loathsome inhuman tricks of the latest racket, kidnapping, is exciting topical stuff, put over with characteristic American slickness and punch.

The story, although a trifle fantastic, is nevertheless a good one, and is productive of a swift succession of tense situations, many of which are graced with popular romantic sentiment. The characterisation, too, is first class, and the climax excellent. Good general booking, particularly for the masses.

Story.—Edward Carson, a big bootlegger, is betrayed by his mistress, his lawyer, and his lieutenant, Chopper Allen, and goes to prison for an income tax evasion. The effect of prison brings about his reformation, and such is his disgust when he learns that Allen has broken into the kidnapping racket that he implores the authorities to let him out on parole so that he can clean out the crooks.

His request is eventually granted, and after a plastic surgeon has changed his features beyond recognition he sets out on his hazardous enterprise. With the help of Jane Lee, a newspaper reporter, who secretly loves him, he brings about the release of a judge's son and daughter-in-law from Allen's gang and causes them to be arrested. His final fraças with Allen, however, results in him being mort wounded, and he dies in Jane's arms.

Acting.—Spencer Tracy plays the part of Carson wi vigour and conviction, his make-up being extraordinari clever. Claire Trevor is an interesting and attractive ne comer as Jane, and strong support is contributed by Ral Morgan, J. Carroll Naish and Matt McHugh.

Production.—Now that legislation has killed the dri racket, the Americans have shown their usual enterprise quickly seizing upon the latest menace to Society, ki nappers, for their dramatic copy. This story is as il minating as it is exciting, but in spite of its virility, hea interest is not lacking.

The manner in which the reformed bootlegger turns tables on his arch-enemy is told with exciting showmanshi and the climax is hair-raising in its well-timed suspens The production is thorough in every detail, and the cast not only selected from popular players, but contains typ that live.

Settings and Photography.—Lavish apartment scenes, trial sequence, and prison interiors contribute to the go atmosphere, while the storming of a sanatorium, the hid out of the kidnappers, gives the film a great ending. Lig ing and photography are very good.

Points of Appeal.—Exciting human story, slick treatmen powerful characterisation, popular sentiment, good thril realistic atmosphere, and competent direction.

The Face on the Bar Room Floo

A.P.D. American (A). Directed by Bert Bracken. Featu ing Bramwell Fletcher, Dulcie Cooper and Walter Mille 5,950 *feet. Release date not fixed.*

GANGSTER melodrama, a rather obvious commentary o the evils of drink. The transparency of the story is no too well concealed, but the situations have a certain vigou which carry it along and should appeal to the masses. Th presentation shows a little imagination, and the charac terisation is competent. Useful supporting proposition, on with a title that can be turned to good account by industrial halls.

Story.—Bill Bronson, cashier in his father-in-law's bank, is nervous of drink owing to hereditary trait, but succumbs to the temptation during a cocktail party given by his wife, Mary, and while under its influence leaves open the safe, which contains valuable bonds belonging to his father-in-law. Sam Turner, a lawyer, secretly in love with Dulcie, steals the bonds, and, posing as Bill's friend, volunteers to extricate him from his difficulties, but only gets him deeper in the mire.

Mary eventually learns of Turner's villainy, but is killed in a fire while attempting to rescue Bill from his clutches. Following this, Turner confesses, but the desire for drink becomes so strong in Bill that he. too, swiftly succumbs from its evil effects.

Acting.—Bramwell Fletcher has a difficult and artificial rôle to portray as the unhappy Bill, but he succeeds in carrying it with conviction. Dulcie Cooper is quite good as Mary, Walter Miller makes a strong villain, and Eddie Featherstone, Phillips Smalley and Maurice Black are sound in support.

Production.—The picture opens in a speakeasy, in which the hero appears as an uninvited guest, and is told in retrospect in a manner which cunningly connects it with the poem from which the film gets its title.

Settings and Photography.—The atmosphere is satisfactory, and lighting and photography are good.

Points of Appeal.—Good title, popular drama, naïve sentiment, good moral, and workmanlike characterisation and presentation.

Don Juan in the Jungle

A.P.D. American (U). 3,600 *feet. Release date not fixed*

COMEDY travelogue, a facetious but neverthele moderately entertaining novelty dealing with native li in Sumatra, the main diversion of which lies in th humorous commentary. This short feature is not designe for high-class halls, but its convenient length and suggestio of originality make it a useful supporting attraction for th masses.

Production.—The story traces the life of a typical, la polygamous native, and shows how he finds unwilli employment on a rubber plantation, on a big game a crocodile hunt, yet manages to add to his already am stock of wives. There are some good animal thrills, b the humorous commentary, although bright, is not alwa in complete harmony with the action. Still, the film makes fair bid to approach the conventional jungle film from new angle, and is sufficiently successful in its attempt provide unusual entertainment for the unsophisticated.

Points of Appeal.—Novel treatment of interesting subje occasional thrills, simple humour, and useful length.

From Headquarters

Warner. American (A). Directed by William Dieter Featuring George Brent, Margaret Lindsay and Euge Pallette. 5,792 *feet. Release date not fixed.*

MURDER mystery drama, a trifle conventional in them but given new and fascinating interest by the absor ing backgrounds, illustrating the amazing thoroughness the American system of crime detection. The cunning twi in the plot are accentuated by the realism of the deta while careful and accurate characterisation completes t exciting, popular and highly dramatic entertainment. Ve good general booking.

Story.—Gordon Bates, a wealthy American playboy, found dead in his apartment in circumstances that at fi point to suicide. Careful police investigation, howeve reveals that the man had been murdered, and one of t many suspects is Lou Winton, a girl loved by Lieut. Stevens, the police officer in charge of the case. He confident that she is innocent, and his determination prove that his faith in her is warranted leads to ma surprising situations before the guilt is brought home to th real culprit.

Acting.—George Brent gives a quiet, efficient portrayal Stevens; Eugene Pallette is amusing as an over-zealo sergeant who plays Watson to the star's Holmes, an Margaret Lindsay is good as Lou. Supporting rôles are i the competent hands of Hugh Herbert, Dorothy Burges Robert Barrat, Hobart Cavanagh and Kenneth Thomson.

Production.—Although the story of this picture is ingen ously constructed, the strength of the drama lies principal in the painstaking detail. The plot furnishes a good excu for bringing to notice the efficient methods employed by th American criminal investigation department to solve baffli mysteries, and the light shed on this absorbing subje radiates throughout the picture, giving it new and fasci nating interest. The film is fantastic in theme, but realisti in presentation and strong in general appeal.

Settings and Photography.—The method of telling the story is effective, and the backgrounds contribute to excellent atmosphere. Lighting and photography are very good.

Points of Appeal.—Entertaining and instructive detail, popular story, good dramatic twists, and capable characterisation and attractive cast.

Donald Calthrop and Wendy Barrie in THIS ACTING BUSINESS, which Warner will Trade show on Tuesday

MINISTRY INTERVENTION IN FREE STATE STRIKE THREAT

Still Seeking a Settlement

"MAN OF ARAN" DISPUTE WITH CUSTOMS

ONCE again the Trade in the Free State breathes a little more freely in regard to the threatened strike on the renting side of the Industry. The Ministry of Industry and Commerce has successfully intervened between the renters and the Irish General and Transport Workers' Union, and has been able to bring about a joint meeting at which the question of wages and conditions was discussed. The proceedings have been adjourned and will be resumed at an early date, and in the meantime there will be no strike action. It is quite possible that despite the negotiations being of a lengthy nature owing to various complications they will in the long run succeed.

On the other hand, the position in the other dispute—the strike at the Mary Street and Grand Central Cinemas—is not at all promising. Hopes of a settlement appear to be as far off as ever, and the Dublin Trades Union Council is proposing to take action in support of the employees out on strike. In addition, other unions are pledging support.

The stoppage, now in its third week, is likely to be a rather lengthy one, for the board of directors of the houses in question are determined to stand by their decision not to recognise the union.

Two New Houses

The forecast that the Theatre Royal, Dublin, would ultimately be converted into a first-run super-kinema by the new owners is confirmed. The work of converting the house will commence in April next and, with its seating accommodation for 3,500, will be the largest kinema in Ireland and will be the third first-run house for its company, who already own the Savoy, Dublin, and the Savoy at Cork.

A scheme is on foot for another first-run kinema at St. Stephen's Green. This would make seven first-run houses for Dublin.

A Graceful Tribute

A graceful tribute to Belfast kinema managers was paid by the Minister of Commerce of Northern Ireland, the Rt. Hon. J. Milne Barbour, D.L., M.P., at the annual meeting of the Northern Ireland Not Forgotten Association. He had been informed, he said, that the owners and managers of Belfast kinemas never refused the request of the Association for tickets for their shows for disabled ex-Servicemen who were under the Association's care. That was a very fine spirit upon the part of the kinema Trade. Tribute is also paid in the annual report of the Association to kinema managers for their generosity.

Another Tribute

The Antrim branch of the British Legion has placed on record its continued gratefulness to the Rev. Father T. M'Cotter, who owns the Antrim Cinema. Every year the reverend father places his hall at their disposal for a special show on behalf of the Legion Poppy Fund and a substantial sum is realised from the special performance. Upon this occasion £40 was handed over.

Still They Come

Still they come appears to be the cry in regard to kinemas for country districts, and a site is being sought in Magherafelt for a small talkie house. When it is opened the residents of the town and district will not have to travel into Cookstown for their entertainment.

The Maypole Cinema, Holywood, has been redecorated, reseated and equipped with Western Electric. Billy Macdonald has again taken over the management and is also building the new kinema at Comber.

Did Not Work

Some individual has been trying to catch Belfast managers napping by 'phoning up and after stating that he was a District Inspector of the Royal Ulster Constabulary, inquired as to where the takings were kept, what sort of a safe was used and whether managers did not think it would be wise to take the money home with them each night as he had reason to believe an attempt would be made to break in and steal the money.

Prompt inquiry at police headquarters revealed that the whole thing was either a hoax or a trap and efforts are being made to trace the culprit. However, forewarned is forearmed.

"Man of Aran"

When will the dispute with the Customs authorities over the duty on the import of the film of "Man of Aran" be settled? The final indoor scenes are being made in London, but about 124,000 ft. of film are still in store in Dublin until the dispute, which will involve about £2,500, with the British authorities is settled.

They have been there for months and the authorities take up the attitude that the film is not a British one and therefore liable to a duty of five pence per foot. With the final completion of the film some effort may be made to get the whole matter settled and the production ready for screening.

Reopened

The Little Theatre, Ballitore, has been enlarged and reopened after being equipped with the latest kinema apparatus.

Obituary

The death has occurred of Sandy Moore, of Belfast, at one time well known in Irish renting circles.

MOULIN ROUGE GIVES UP FILMS

The Moulin Rouge, which has during recent years been the theatre where important films have been first screened, is returning next week-end (December 16) to legitimate plays. "Victoria and Her Hussar" is the first play in the new regime.

ANOTHER KINEMA FOR LEICESTER

THE KNIGHTON OPENED ON FRIDAY LAST

THE new Knighton kinema, which is situated at the Clarendon Park tram terminus, Welford Road, Leicester, was opened on Friday last. A large audience of well known people was present.

It has been designed by Messrs. Riley, architects, of Leicester, for the company which has at its head G. H. Scarborough, delegate and chairman of the Leicester C.E.A. branch. Mr. Scarborough is also interested in the Evington, Westleigh, Arcadie, Picturedrome, and one at Melton Mowbray. C. E. West, another director, is recognised as the first man to show films in Leicester. Mr. West is also connected with many of Mr. Scarborough's enterprises.

The Knighton has a seating capacity of 1,200, with a large balcony for over 300.

The front of the building is striking. The main entrance with vestibule have been treated in brown, orange and blue. A large waiting-room, tastefully furnished, has been fitted with a similar colour scheme, which also blends with the interior.

A 6-ft. stage, which can be used on special occasions, with a curtain of green decorative scheme, has been provided, and the projection room has been fitted up with Western Electric apparatus. Ample space for cars is provided. L. I. Wynne, late of the Sovereign, Leicester, and halls in the Manchester area, is manager of the Knighton.

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NEWCASTLE'S LATEST

EARLY START ON THE LYRIC

The plans for the Lyric Theatre, Heaton, Newcastle, previously outlined in the *Kine.*, have now been approved, and it is expected that an early start will be made. It is to be erected on a site where Stephenson Road cuts Holderness Road, a new thoroughfare which is now being constructed in the development of a suburban housing estate. The plans provide for the accommodation of 1,500 people.

Counting in the Regal, which was opened on the Two Ball Lonnen Estate a month ago, this is the seventh new kinema planned for Newcastle, notwithstanding the fact that this year has seen the closure of two old-established kinemas—the Newcastle Picture House, Grey Street, and the Empire Cinema, Grainger Street.

A super-kinema to be known as the Haymarket, wherein it stands, is rapidly nearing completion, as is also the Apollo, in Shields Road, and another one in the Fossway, off Shields Road, Byker. In Westgate Road, St. Paul's Church is being converted into a kinema, and approval in principle has been obtainable for the erection of a film theatre at the junction of the Coast Road, at High Heaton. When these new projects have been completed, Newcastle will have 43 kinemas.

◆

KENT'S LARGEST KINEMA

ROCHESTER'S £75,000 PROJECT

On Thursday, December 14, the Mayor of Rochester (Coun. J. W. Leech) will cut the first sod on the site at Star Hill, Rochester, where Southern Proprietary Holdings, Ltd., are to build a super kinema costing £75,000.

In addition to a luxuriously finished auditorium there will be a dance hall, café and a roof tea-garden with facilities for sunbathing. The kinema will seat 2,181 people—1,388 in the stalls (sectioned by six gangways) and 793 in the balcony.

Western Electric sound system and a John Compton organ will be installed and the screen will be astride a stage large enough to permit the presentation of stage plays

DONCASTER'S NEW KINEMA

The plans for the new Gaumont Palace at Doncaster were finally approved at a meeting of the Doncaster Borough Council on Wednesday.

The kinema will be built at the junction of Hallgate and Thorne Road, and will replace the Majestic, which has been demolished. It will cost over £100,000.

White Cinema Club s Strong Position

First of Quarterly Luncheons

THE White Cinema Club, Belfast, is going from strength to strength, and it now proposes to add to its activities by holding a luncheon for its members quarterly in addition to its usual monthly meetings.

The attendance at the first of them was indeed notable. D. D. Young presided, and the opportunity was taken of presenting Messrs. Will White (founder), George Dobler, Gerald Morrison and W. J. Hogan with gold replicas of the president's badge of office in appreciation of their services in occupying the presidential chair.

Mr. Young paid tribute to the services of all four past-presidents, and said that it was thanks to them that the club had been built up, and to-day occupied such a strong position. They were glad to see that Will White had been enabled to witness the growth of the club he had founded, and he wished all four many years of happiness and prosperity during which they would witness the further growth of the club.

Mr. Young also paid a tribute to the services of Coun. George Gray, J.P., treasurer, and Josie Craig, hon. secretary.

Others who added tributes to the work of the four past-presidents were Messrs. Sam Eagleson (vice-president) of Ballymena, Ben McDowell (Imperial), Jack M'Cann (Diamond), Freddie Speirs (Fox), H. Wilton and A. Griffiths Knight. Returning thanks, Will White said that the success of the club was due to the loyalty of the officials and members. In the fourteen years of their existence they had done much for the Trade in the way of fighting film censorship and Home Office regulations, and they hoped to still carry on with the good work. They had also given hundreds of pounds to charity, and looked after any members of the Trade in distress.

Messrs. George Dobler, G. Morrison and W. J. Hogan also returned thanks, and expressed the hope that the social side of the club's activities would be further developed.

◆

CHRISTMAS PICTURES

BANNED AT BLYTH

Blyth magistrates upheld the objection of the police superintendent to the application of G. L. Crow for a licence to give afternoon and evening performances at the Theatre Royal, Blyth, on Christmas Day, and granted permission for the evening performance only. "I think matinée performances on Christmas Day a step in the wrong direction," remarked the police superintendent.

The eight kinemas in North Shields have been granted Christmas Day licences from 2 p.m. till 10 p.m. Exhibitors in the Gateshead area of Durham County will also open on Christmas Day.

Bristol kinemas are to open from 6 to 10 p.m. on Christmas Day, and at Bridgwater the Town Hall Kinema and the Arcade Kinema are to give three performances, at 3, 6.30, and 8.30 p.m.

KINEMA PATRONS STORM BUS

Richard W. A. Crocket, 'bus proprietor, of Measham, summoned at Ashby de la Zouch for allowing an overcrowded 'bus in which 41 persons were travelling in a vehicle licensed for only 20, gave the reason of cause as the desire of the people to see the film "Cavalcade."

P.C. Cook, who brought the charge, said defendant told him the people simply rushed the 'bus to get to the kinema where "Cavalcade" was being shown.

This was also given as the reason by the defendant's solicitor, who said that the driver had no chance owing to the crush. Result—fined £5.

CHRISTMAS DAY OPENING

Permission for Christmas Day opening has been granted to the Embassy, Formby; Empire, Palace, Picturedrome and Gem, Heywood; and kinemas at Hinckley, Barwell and Earl Shilton.

Throughout West Wales from Port Talbot to Pembrokeshire, Christmas Day applications have all been granted with the proviso in some cases that "excessive sex" films be not prominent.

With the exception of the Atkinson circuit all the kinemas in Bristol will open on the evening of Christmas Day.

Scenes and some of the characters in ALICE IN WONDERLAND, Paramount's film version of the world-famous Lewis Carroll story. Charlotte Henry plays the title role

GRETA NISSEN *as th*

BLONDE S

IN AN ENTHRALLING
DRAMA OF INV

ON SECRET S

ARL D

DON ALVARADO + LES
MATTHEWS + ESME PE
C. M. HALLARD + AUST
TREVOR + WALLACE
GEOFFREY + CECIL
RAMAGE

SERVICE

DIEHL

LESTER
E PERCY
USTIN
ACE

TRADE SHOW
FRIDAY
EVENING
DEC. 15th at 8.30 p.m.
PRINCE EDWARD
THEATRE

PROVINCIAL TRADE SHOWS

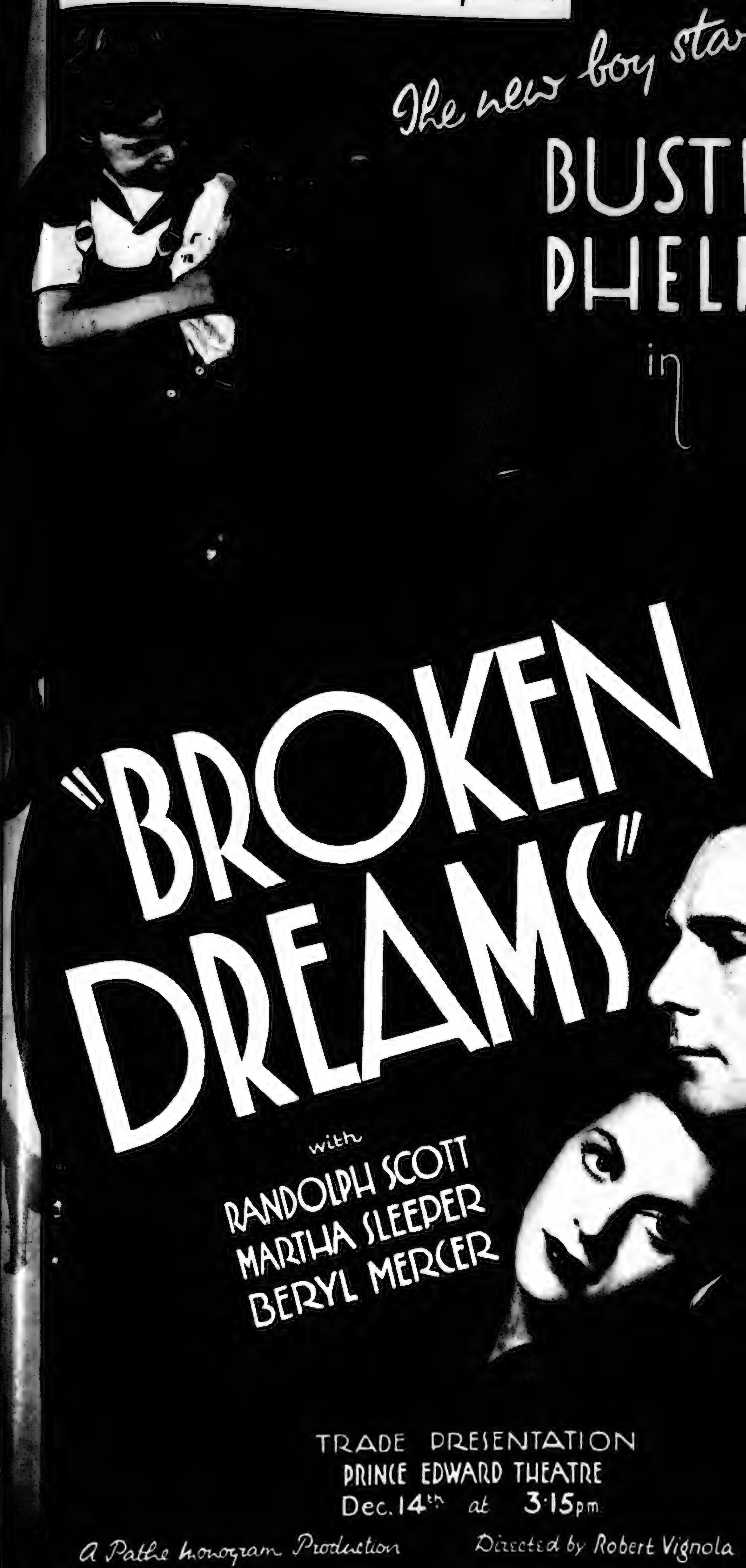
Dec. 19th.	11 a.m.	GLASGOW Regal.
Jan. 2nd.	10.30 a.m.	BIRMINGHAM Forum.
Jan. 2nd.	11 a.m.	LIVERPOOL Forum.
Jan. 3rd.	10.45 a.m.	MANCHESTER Theatre Royal.
Jan. 5th	11 a.m.	CARDIFF Queen's.
Jan. 5th	10.45 a.m.	SHEFFIELD Hippodrome.
Jan. 9th	11 a.m.	LEEDS Rialto.
Jan. 9th	10.45 a.m.	NOTTINGHAM Scala.
Jan. 10th	10.30 a.m.	NEWCASTLE Stoll Pic. House.

DIRECTED BY
ARTHUR WOODS.

BIP
WARDOUR

"DANCING LADY"

Joan Crawford and Clark Gable are co-starred in DANCING LADY which M-G-M is Trade showing to-night, Thursday, at 8.45 p.m., at the Prince Edward Theatre. It is produced on an ultra lavish scale with Miss Crawford as a dancing girl who fights her way to fame on Broadway. Clark Gable is a hard-boiled dance director who eventually falls in love with the chorus girl he has tried unsuccessfully to browbeat



The new boy sta

BUST
PHEL

in

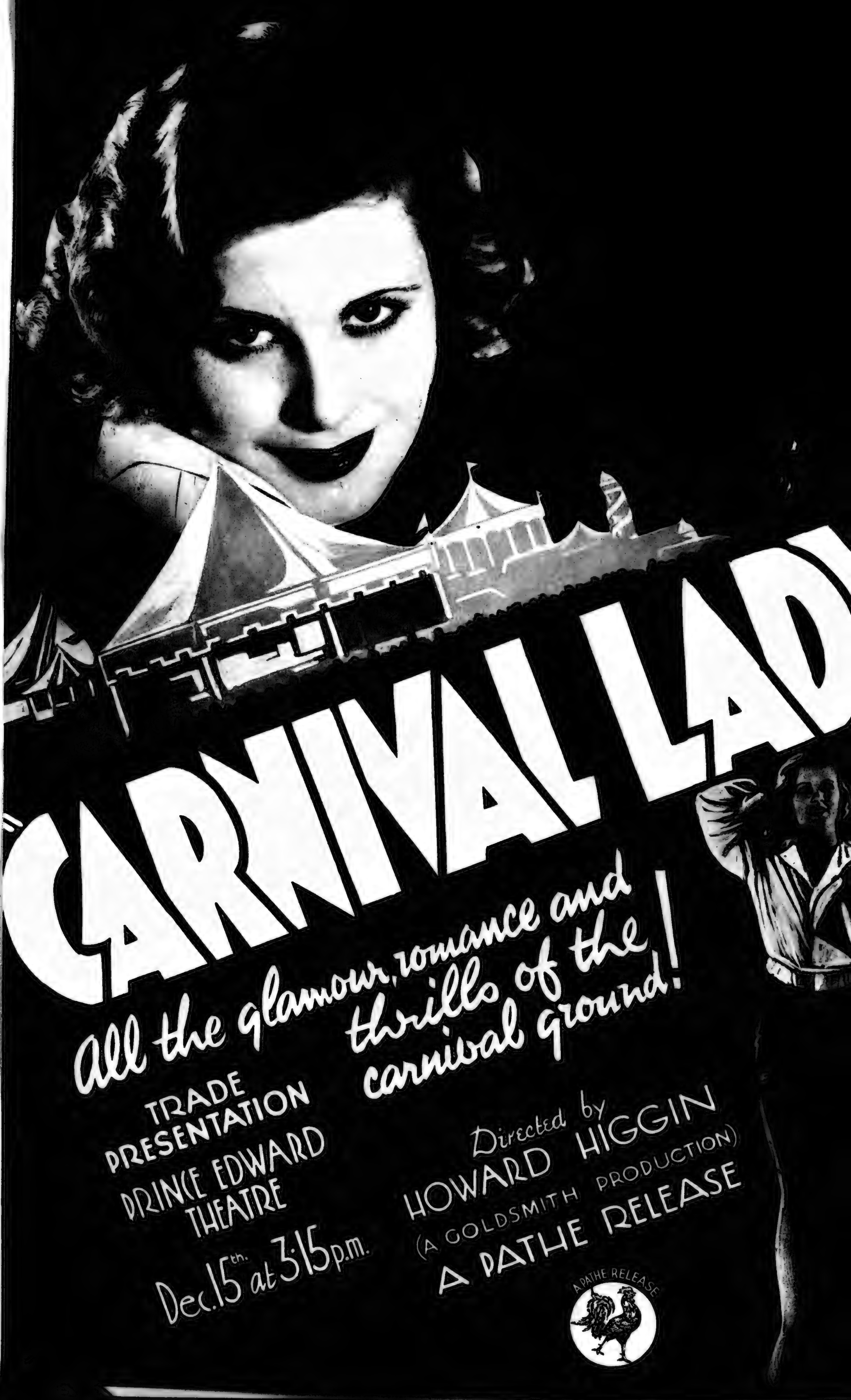
"BROKEN DREAMS"

with

RANDOLPH SCOTT
MARTHA SLEEPER
BERYL MERCER

TRADE PRESENTATION
PRINCE EDWARD THEATRE
Dec. 14th at 3·15 pm

A Pathe Monogram Production *Directed by Robert Vignola*



"CARNIVAL LAD

All the glamour, romance and thrills of the carnival ground!

TRADE
PRESENTATION
PRINCE EDWARD
THEATRE
Dec. 15th. at 3:15 p.m.

Directed by
HOWARD HIGGIN
(A GOLDSMITH PRODUCTION)
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SAVILLE'S "EVERGREEN" CAST

Betty Balfour's Return—Sir Gerald du Maurier's First Musical
Jack Hulbert for Egypt—Loch Ness Monster as Subject

By P. L. MANNOCK

AN entirely rewritten screen version of C. B. Cochran's musical show, "Evergreen," goes into production to-day. This production marks the return to the screen of Betty Balfour, the most popular and famous British film star, who belongs to the select group of those who have a permanent place in the history of the screen. In "Evergreen" she will play the part of Maudie who, from the stage, made an aristocratic marriage, and subsequently devoted her energies to the building up of the career of a young actress. The welcome which awaits her will be built on the solid foundation of a popularity achieved by an outstanding artiste. Jessie Matthews and Sonnie Hale, whose names have already been announced, Sir Gerald du Maurier, Hartley Power, Margot Grahame and Betty Shale have now been included in the cast. This will be the first time Sir Gerald has appeared in any musical show.

On the completion of "Evergreen," Victor Saville will be leaving for South Africa with a film unit, to begin work on the production of "Rhodes," which will tell the story of the life of that famous Empire builder.

EGYPT FOR JACK
"The Camels Are Coming"

Next week Tim Whelan, the director, W. P. Lipscomb and Russell Medcraft, the scenario writers, will be leaving for Egypt where they will prepare the script for "The Camels Are Coming," which will be the next Jack Hulbert picture. Jack Hulbert and Cicely Courtneidge, on their return from America, will go out to Egypt to join them and the greater part of the picture will be made out there.

WORK SUSPENDED
On "Princess Charming"

In spite of the indisposition of Miss Evelyn Laye, shooting on "Princess Charming" continued last week, and, although Max Miller suffered a slight injury at the same time as Miss Laye, he has not had to interrupt his work. The unit has now broken temporarily, in order to ensure an opportunity for the complete recovery of Miss Laye, who is recuperating by the sea.

AN IMMENSE SET
Stuttgart, W.12

One of the most impressive and artistic sets ever seen in British studios is that of the Market Place in mediæval Stuttgart, now being used in "Jew Süss" at the Gaumont studio, Shepherd's Bush. Almost all the sequences which show the townsfolk will be covered on this set. Most of the scenes are of angry crowds, stirred to revolt under the oppression either of taxation or of the press gangs, or of personal animosity against the tyranny of the Government. The crowd scenes indicate a rise of popular feeling, which, as the picture goes on, grows more and more hostile to Jew Süss.

Lothar Mendes, the director, acts each part for the character in rehearsing. When shooting begins he can be seen behind the camera, re-enacting the scene as if he was trying to get inside each actor and exercise his own understanding of the part.

Two of the principal agitators among the crowd have been played by Dennis Hoey and Percy Walsh.

One of the outstanding scenes this week has been the burning in effigy of Karl Alexander and Jew Süss by an infuriated mob.

A RODEO STAGED
Tom Walls on a Steer

The "Turkey Time" unit went Wild West during the week-end. A rodeo in miniature was in progress. Tom Walls was giving an exhibition of steer-riding in a corral, from the railings of which a dozen or more cowboys encouraged him with characteristic cat-calls of Wyoming.

Mr. Walls plays the part of a man who was once on a cattle ranch, and, in this scene, we are introduced to some of his past life. The rumour had gone round that Tom Walls was going to ride a steer, and the atmosphere was one of expectancy and admiration for his pluck.

It is probably the first time on record that the owner of a Derby winner has ever been seen in full cowboy kit, astride a bucking steer that was trying every conceivable trick to unseat him. Only on one occasion, after a desperate struggle, did the animal succeed. The fact that there were a number of retakes did not seem to worry Tom Walls and, by the end of the performance, he had the animal well under control.

LOCH NESS MONSTER
In New Wyndham Film

After filling space in the Press for some weeks, the famous (alleged) Loch Ness Monster is to appear as the star of a new film, which will go into production immediately after Christmas, by Bray Wyndham, of Wyndham Films.

"Sinister Deeps," the story, is a dramatic subject by Charles Bennett and Billie Bristow.

The story will deal with the search for the Monster, and the terror it spreads in the neighbouring villages, and in the lives of the people who live on the loch side. Many of the scenes will be filmed on the spot, and some shot below the surface of the water. A solution of the mystery will be expounded.

The film will be a modern story. When completed it will be distributed by A.B.F.D.

MORE HOLLYWOOD IMPORTS
Eddie Sutherland for B.I.P.

In line with their policy of bringing over personnel from Hollywood, B.I.P. are now importing well-known Hollywood film directors and scenario writers to work for them.

Marcel Varnel, the Frenchman who directed "The Silent Witness," "Chandu the Magician" and "Infernal Machine" for Fox in Hollywood, is already at Elstree, where he has been preparing for the screen the Walter Hackett play, "Freedom of the Seas," on which he will begin direction in the very near future. Mr. Varnel was educated partly at Charterhouse, London, and partly in Paris, where he afterwards became a play director.

Edward Sutherland, another director of Hollywood film successes, is also signed by British International, but no story has yet been chosen for his first Elstree film.

Mr. Sutherland was born in London and first became acquainted with films in 1914, when he acted in a Helen Holmes serial.

He was a Keystone comedian on the old silent films, when Charles Chaplin offered him a job on his directorial staff. He has directed some forty films, including "Sky Devils," "Secrets of the French Police," "Mr. Robinson Crusoe," "Close Harmony," "Dance of Life," "Burning Up," and "Social Lion." He worked with Paramount for some time on a big long-term contract, but now he feels that he would like to work in his native country, so he is coming to Elstree.

Hollywood writers signed up by B.I.P. include the British-born Basil Woon.

Hugh Wakefield and Greta Nissen in CONTRABAND (B.I.P.)

DEVIL'S ISLAND
For "The Broken Melody"

During the week at Twickenham, where Bernard Vorhaus is directing "The Broken Melody" for A.P.D. release, scenes have been made showing the murder of Pierre (Austin Trevor), who is Margot Grahame's lover in the film, by her husband (John Garrick).

This week Vorhaus will be occupied with scenes on Devil's Island. Elaborate reconstructions of prison cells have been built in the studio, and a large crowd of mutineering prisoners will be employed during the week. All the horrors of imprisonment in the French penal settlements will be emphasised in the picture, including the use of scalding steam pipes which are turned on prisoners in their cells at the first sign of rebellion.

James Carter, studio art director, has devoted much time to research, and has achieved a grim realism.

Charles Carson plays the prison governor.

A B.I.P. BALLROOM
Marian Marsh at Work

Most of my time on last week's visit to the B.I.P. floors was spent with Dr. Werzbach, directing "Love at Second Sight." A large ballroom with a crowd of elegant demeanour filled the floor, and dancing went on intermittently to a sparkling orchestral combination under the spirited conductorship of Van Phillips, who has orchestrated some of Spoliansky's lilting numbers.

Both Werzbach and his producer-chief, Julius Haimann, are genial Teutons, and the operatives were helped by the assistant director, Stanley Haynes.

Marian Marsh, with her mother, was resting between shots, and others with whom I chatted were Anthony Bushell, Alexander Field, Joan Gardner and E. Vivian Reynolds.

"AUTUMN CROCUS"
All-night Work

"Autumn Crocus," directed by Basil Dean at the A.T.P. Ealing Studios, is nearing the concluding stages. Notable among sequences still to be filmed is the children's school big scene with Fay Compton.

Susan Richmond is making her film debut as one of the teachers. During the week, in order to maintain the schedule, a strenuous spell of night-long work was necessitated, with the result that the huge Tyrol mountain set, occupying the whole of the extensive A.T.P. floor, was constructed and in position for Basil Dean to shoot by 9 a.m. next morning.

ISLANDERS AT G.-B.
"Man of Aran"

I was enchanted by the sturdy simplicity and friendliness of various members of the cast of "Man of Aran," on their arrival at Euston last week. They are at the studio to record the sound for Robert J. Flaherty's picture. Tiger King, Maggie Dirane, Michaeleen Dillane, Big Patcheen, Little Patcheen, Pat Mullen and Tommy O'Rork will be at the Gainsborough Studios during the next few weeks to face the microphone. Four of them broadcast last Saturday.

Their appearance in London has created a widespread interest, based very largely on their striking personalities and on their keen and penetrating observations on London, where the conditions of life are so entirely different from their own.

"Man of Aran" is the story of their lives, with all its hardships and its frequent calls upon skill and courage. Their strenuous and yet happy life is lived against a background both of land and sea, the strange, wild beauty, the stern relentlessness of which is beyond the imagination of those who have never visited Aran. The effect of that life on the islanders, as contact with these visitors to London has so extensively proved, has borne fruit in a profound philosophy, a vivid and illuminated imagination and a poetry which finds its way into the simplest remarks about everyday things.

BOREHAM WOOD GOES CHINESE
For Scenes in "It's a Cop"

Scenes in Limehouse are now being shot for "It's a Cop," Sydney Howard's latest comedy, at B. and D. Some real glimpses of Chinatown will be seen, and G. F. Stegmann, B. and D. art director, has cunningly contrived a studio reconstruction of various locations.

His most difficult task was to design an opium den, in which Sydney Howard disguises himself as a Chinese, for ingress to any Chinese residence in Limehouse is absolutely barred.

Fortunately, while buying lamps from a dealer in Chinatown, Stegmann met a Chinese who was able to give a minute description of an opium "dive"—and the set in "It's a Cop" is faithfully based on his description.

JUDY KELLY
Twickenham Contract

As a result of her good work in "Mannequin" and "The Black Abbott," and following Julius Hagen's policy of signing up promising young players, Judy Kelly has just been given a year's contract with Twickenham Studios. Although she has only been in England just over a year, Miss Kelly has already established herself as a young star of considerable promise.

Devina Craig, lately in "I Lived With You," "Mannequin" and "The Black Abbott" at Twickenham, has also been given a contract with Julius Hagen for the coming year.

"WILD BOY"

Albert de Courville, having completed what must be a record number of exteriors for a picture made in this country, has brought the "Wild Boy" unit to Shepherd's Bush on interiors. "Wild Boy" is a Gainsborough picture but, owing to the number of large sets required for the making of "Princess Charming," the unit has come to Shepherd's Bush—which has the additional merit of being close to the White City, where so many of the scenes have been shot. The human actors in this picture have now come into their own, after having had to give precedence in exteriors to the famous Mick the Miller, whose life story is told in this film, and hundreds of other greyhounds.

SEND FOR FULL PARTICULARS

ALL-MAINS SOUND-FILM TESTING MACHINES

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TWENTY-EIGHT NOTED STARS

"THE WORLD CHANGES"

Important Warner Trade Show

AN all-star cast begins to mean more than it ever did before in Hollywood, according to Max Milder.

Mr. Milder cites the Warner picture, "The World Changes," which was presented to the Trade on Wednesday evening as an instance. "Some of them are screen 'names,' some of them are stage, some of them are equally potent in both mediums. But 'names' they are, and no mistake about it—authentic, first-string names—any dozen of them worthy of electrics on a theatre marquee."

A Muni Picture

"Paul Muni, of course, is the big star of 'The World Changes.' It was produced as his vehicle. But as plans proceeded for the picture it was decided to fill the cast with as many noteworthy players as were available. Aline MacMahon, a magnetic name to all moviegoers for her outstanding work in such pictures as 'One Way Passage,' 'The Kid's Last Fight' and 'The Mouthpiece,' plays a rôle of great importance in the film—a pioneer woman who passes from youth to extreme old age in the course of the picture.

"Mary Astor, Donald Cook, Patricia Ellis, Margaret Lindsay and Guy Kibbee will be seen in leading assignments. Jean Muir, rated as an important discovery on the Warner lot, makes her screen début in 'The World Changes,' and among the other young featured players who appear are Theodore Newton, Philip Faversham, Gordon Westcott, William Janney and George Meeker."

Star's Return

"Anna Q. Nilsson, famed star of the silent screen, returns in a rôle which offers genuine opportunities, and from the New York stage come such well-known players as Henry O'Neill, Alan Dinehart, Douglas Dumbrille, Arthur Hohl and Sidney Toler. Still other players in the cast who are widely known to picture-goers are Marjorie Gateson, Mickey Rooney, Jackie Searle (the last two celebrated child players), Oscar Apfel, Alan Mowbray, William Burress, Wallis Clark, Clay Clement and Willard Robertson. Mervyn LeRoy directed."

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"RED WAGON"

SMASHES REGAL RECORDS

Large queues formed outside the Regal Cinema, Marble Arch, over the week-end; not even exposure to the bitter cold winds which cut across Hyde Park could discourage the crowds of people determined to see the new B.I.P. film of Lady Eleanor Smith's "Red Wagon."

Results at the box-office created a new high record, and the management have decided that the film will continue indefinitely at the Regal, where it was originally booked for a run of two weeks only. If other advance bookings can be rearranged the film may continue longer than was at first planned.

A feature of the week-end business at the Regal was the unusual mixture of audience types. Mayfair, not as a rule heavily represented in week-end performances, patronised the film in large numbers, and the regular City and suburban crowds came too, augmented by large numbers of juveniles.

BEST SELLER FOR P.D.C.

Majestic Pictures Corporation has secured the rights of another best-seller, "A Laughing Woman," by Carlos Keith. This is Keith's second novel and it has run to three editions in its first month of publication.

In conjunction with the purchase of "A Laughing Woman," Majestic announces that it will hold a world-wide "vamp" search.

Paul Muni and Mary Astor in THE WORLD CHANGES (Warner)

"MUSIC IN THE AIR"

FOX PICTURE IN FIVE LANGUAGES

FOX will make "Music in the Air," featuring Lilian Harvey and Henry Garat, in no fewer than five languages.

The English-speaking version will be made at Movietone City, while Continental versions will be made in Paris under the personal supervision of Erich Pommer.

It is planned to produce this successful musical play in English, French, German, Spanish and Italian.

Lilian Harvey and Rudy Vallee

Meanwhile Lilian Harvey is announced to star in the first edition of "George White's Scandals."

White will not only look after the production, but will play a prominent part himself, and the cast will also include many Broadway stars of international fame, among whom is Cliff Edwards (Ukelele Ike). Ray Henderson, Jack Yellen and Irving Ceasar are collaborating on the score.

Lowe and McLaglen Again

Edmund Lowe and Victor McLaglen, famous for their Flagg and Quirt portrayals, have been engaged to work together on two more pictures for Fox.

Florence Desmond will do imitations of Lupe Velez, Mae West and Katharine Hepburn in Fox's "Mr. Skitch," her first American picture. Will Rogers, Zasu Pitts and Rochelle Hudson are in the cast.

Fox Signs Stage Star

Less than a week following her arrival in Hollywood under contract to Fox, Rosemary Ames, the American girl who came to London to become a stage success, has been given a leading screen rôle.

Sol. M. Wurtzel, executive producer, has assigned Miss Ames to the principal feminine part in "Disillusion." Irving Cummings will direct. John Boles, Victor Jory and Mona Barrie have the other featured rôles.

Betty Blythe in Mother Role

Betty Blythe, who reigned in "The Queen of Sheba" and in other glamorous rôles at the Fox studio ten years ago, will return there to play the part of Mary Brian's mother in "The Heir to the Hoorah," which features George O'Brien. Malcolm St. Clair will direct.

Fox Signs 24 Girls

The 24 promising girls selected from more than 1,100 tested during the past seven weeks by Fox in a drive for new talent were signed simultaneously by the studio. Their first picture will be "Fox Follies."

M-G-M's Big Musical Hit

GABLE AND CRAWFORD IN "DANCING LADY"

In "Dancing Lady," which is being Trade shown this (Thursday) evening at the Prince Edward Theatre, Metro-Goldwyn-Mayer claim that they have the greatest musical subject since "Broadway Melody," and that they are not alone in their belief is proved by the *Hollywood Reporter's* review of the subject. That paper's review is headed "'Dancing Lady' a smash; tops all film musicals." The reviewer then goes on to say:—"Metro-Goldwyn-Mayer has a big hit picture in 'Dancing Lady.' They have taken most of the best points of other musicals, added a few slants of their own, given it a story that is believable, put a million dollars' worth of production in it, and, mixing them all together, present a swell evening's entertainment.

"The one big thing that will push this one up to the top of all musicals, present and past, is the story. True, it's a backstage yarn, but one with flavour, one that rings true through its every foot, one that does not depend on its musical numbers.

Story and Music

"Given the excellent story, the big musical numbers, and add two of the best drawing names in pictures—Joan Crawford and Clark Gable—then surround them with an excellent cast including Franchot Tone, Winnie Lightner, Ted Healy and his Stooges (we'd like to see about five reels of them with nothing else), Art Jarrett, Sterling Holloway, May Robson, a hundred or more beautiful girls, and you have a big picture, ladies and gentlemen; one that should make tons of money.

"Crawford was never better and never looked better, it is claimed. Clark Gable, because of an illness that kept him out of the picture for a long time, brought to it a natural make-up for the part of the production manager of the show, and not only did he look the part but he acted it.

"Every Franchot Tone performance seems to beckon for more and better rôles. His scenes with Crawford, particularly their love-making, will give the feminine fans something of an urge. Ted Healy, as usual, was excellent. Winnie Lightner put herself in a bidding position through her characterisation of the burlesque queen. Art Jarrett and Nelson Eddy both sang swell. May Robson, in a small part, was May Robson—and that's enough. Bob Leonard can take plenty of bows for his work. It was a big production, a tough picture; it could easily have been ruined by just average direction; it is an outstanding show because of its good direction.

Outstanding Numbers

"The 'Rhythm of the Day' number of Rodgers and Hart, the 'Dancing Lady' number of Fields and McHugh, are certain to be played and sung everywhere. A team new to pictures, Lane and Adamson, through their contributions, will be much sought after by other studios.

"Sammy Lee and Eddie Prinz did the dance numbers that brought applause several times from the audience. Slavko Vorkapich accounted for a most novel effect during the big number, 'Rhythm of the Day.' Much credit for this hit should go to David Selznick and John Considine, who took care of the producing end."

HEPBURN BREAKS EVERY RECORD

Charles Bickford, star of RED WAGON (Wardour), reviewed in this issue

CLASSIC AUTHORS

PARAMOUNT SPONSORS NEW VOGUE

MORE than ever before in its history, Hollywood is turning to the classics, and to better-known authors of to-day for its material. Eight films, either completed or now in production, at the Paramount studios are from the pens of some of the world's most famous authors.

Lewis Carroll, whose "Alice in Wonderland" has delighted children and grown-ups for more than half a century, was Trade shown on Monday, with Charlotte Henry in the title-rôle. Norman McLeod directed.

"Cradle Song," one of the masterpieces written by Gregorio Martinez Sierra, which is now at the Plaza, is another example of a classic work of fiction being filmed.

Other well known modern authors whose works are being filmed or were recently filmed at the same studio are Francis Yeats-Brown, who wrote "Lives of a Bengal Lancer"; Manuel Komroff, the author of "Coronet," who has just finished "Catherine the Great" for Marlene Dietrich; Noel Coward, called by many the greatest of modern playwrights, whose "Design for Living" is being shown on Broadway; Rupert Hughes, whose "Miss Fane's Baby is Stolen" is about to be filmed; Nina Wilcox Putnam, one of the best-known women writers; and Zane Grey, dean of all outdoor adventure and romance authors.

Story and Play Purchased

Paramount has purchased an original story, "A Son Comes Home," and a Broadway hit, "Pursuit of Happiness," for production on the 1933-34 schedule.

"A Son Comes Home" is the work of Julian Josephson, veteran Hollywood writer responsible for many early Charles Ray successes. Grover Jones and William Slavens McNutt will prepare the screen play and direct.

"Pursuit of Happiness," by Alan Child and Isabelle Loudon, is a comedy of early American revolutionary war days.

Jane Carr in ON THE AIR, which British Lion has just completed

"PORT O' CALL"

NEW TRAVEL SERIES FOR BUTCHER

The first of an hitherto unannounced series of single-reel subjects, known as the "Port o' Call" series, was Trade shown on Thursday before the screening of "The House of Trent."

Described as "a tour de luxe to the far corners of the earth," they are far-reaching in scope and widely varied in subject. They depict such picturesque and glamorous places as Colombo, "The First Paradise"; The Taj Mahal, "Love's Memorial"; Rajputana, "City of the Sun"; Palma de Mallovca, "A Mediterranean Mecca"; "The Peacock Throne" at Delhi; "Adventure Isle," a port of adventure in New Guinea; Havana, "Queen of the Indies"; the massive temple of Madura.

"LITTLE WOMEN"

£64,000 Receipts in Three Weeks

THE exhibitors' chief interest is in takings at the box-office, and with the record set up by "Little Women" every exhibitor will be awaiting with keen interest for the announcement of the Trade show. "Little Women" has now arrived on this side, as promised by S. G. Newman before he went to New York, and will be released in London without fail on May 14 next.

A cable received from Phil Reisman on Friday last states that "'Little Women' finished third week at Radio City Music Hall with gross of 106,000 dollars. This exceeds second week by seven thousand. Theatre showed to 159,000 people third week. Picture being continued at RKO Roxy same admission prices as Music Hall, and looks as if it will stay there until January 1. Success being duplicated now in every important city in United States, breaking long-standing theatre records and has whole Industry talking."

The total gross for the three weeks at the Music Hall, we are informed by Radio, was 321,000 dollars, which represents at the current rate of exchange some £64,000. This is claimed as an all-time world's record for any indoor entertainment.

More Big Money

Other figures so far available show that "Little Women" took the biggest money Keith's ever had in Boston with 37,000 dollars on the opening week. How big this is can be judged from the fact that the previous week with a very well-known film the house took 11,000 dollars. This is a 4,000-seater.

In Baltimore, at the Hippodrome (2,500 seats) the same week, they took 18,000 dollars. Previous week, with a big picture and a top-line stage show, this house took 12,000 dollars. The stage show was cut practically out when "Little Women" went in.

Simultaneously at the Albee, Cincinnati, a 3,500-seater, "Little Women" took 17,000 dollars, beating the previous high gross of "Christopher Bean" by over 5,000 dollars, or nearly 30 per cent.

All of which looks as if the announcement of the Trade show arrangements for "Little Women" is something most exhibitors will be watching out for!

◆

Outstanding Year for Pathe

W. J. Gell's Confidence

At the recent conference of Pathé branch managers and the sales executive on the New Year's offerings, W. J. Gell, the managing director, said:—

"I have the greatest confidence, and am determined that 1934 shall be an outstanding year for Pathé. We have secured a line-up of product, both British and American subjects, that will compare favourably with those coming from any other source without exception. Nothing shall deter me from my aim to place this new output in the limelight with others. We shall increase our methods of exploiting all Pathé pictures and shall use every means to gain the goodwill of a larger circle of exhibitors by our service methods, and the increase in publicity which must positively follow the trade screening of a majority of the product I have outlined."

After having viewed "Carnival Lady," starring Boots Mallory, and "Broken Dreams," with a brilliant new boy star, Buster Phelps, those present were taken to a suburban kinema to witness "Oh! What a Duchess," a B.I.P. production, starring George Lacey. It is no exaggeration to say that the usual crowded Sunday night audience simply laughed themselves hoarse at the remarkable performance of the star.

◆

EDWARD G. ROBINSON

ON BATTLEFIELD AND RACECOURSE

Edward G. Robinson is having a busy time these days. His latest activities have been on the turf, where he has been exposing the inner workings of the racing racket, as a lovable gambler in W. R. Burnett's story, "Dark Hazard."

Burnett, it will be remembered, is also the author of "Little Cæsar," which ranks as one of Robinson's most brilliant successes and is doing remarkable box-office business in this country at the present time.

As soon as he has completed "Dark Hazard" Robinson will assume the mantle of the great and appear as Napoleon in "Napoleon, His Life and Loves," which is now being prepared for screen presentation along spectacular lines. The script is being prepared under the direction of the famous biographer, Emil Ludwig, and no effort is being spared to make this new picture authentic as well as entertaining.

COLUMBIA'S FIRST MUSICAL

"Let's Fall in Love"

By the signing of Greta Meyer and John Qualen, the imposing cast which is being assembled for Columbia's first musical, titled "Let's Fall in Love," is nearly completed. For the principal rôles Ann Sothern, Edmund Lowe, and Gregory Ratoff—the first-named another Columbia discovery and the two other popular and experienced screen artistes—have been signed, whilst important supporting parts are assigned to Arthur Jarrett, Miriam Jordan, Tala Birell, Ruth Warren and Selmer Jackson.

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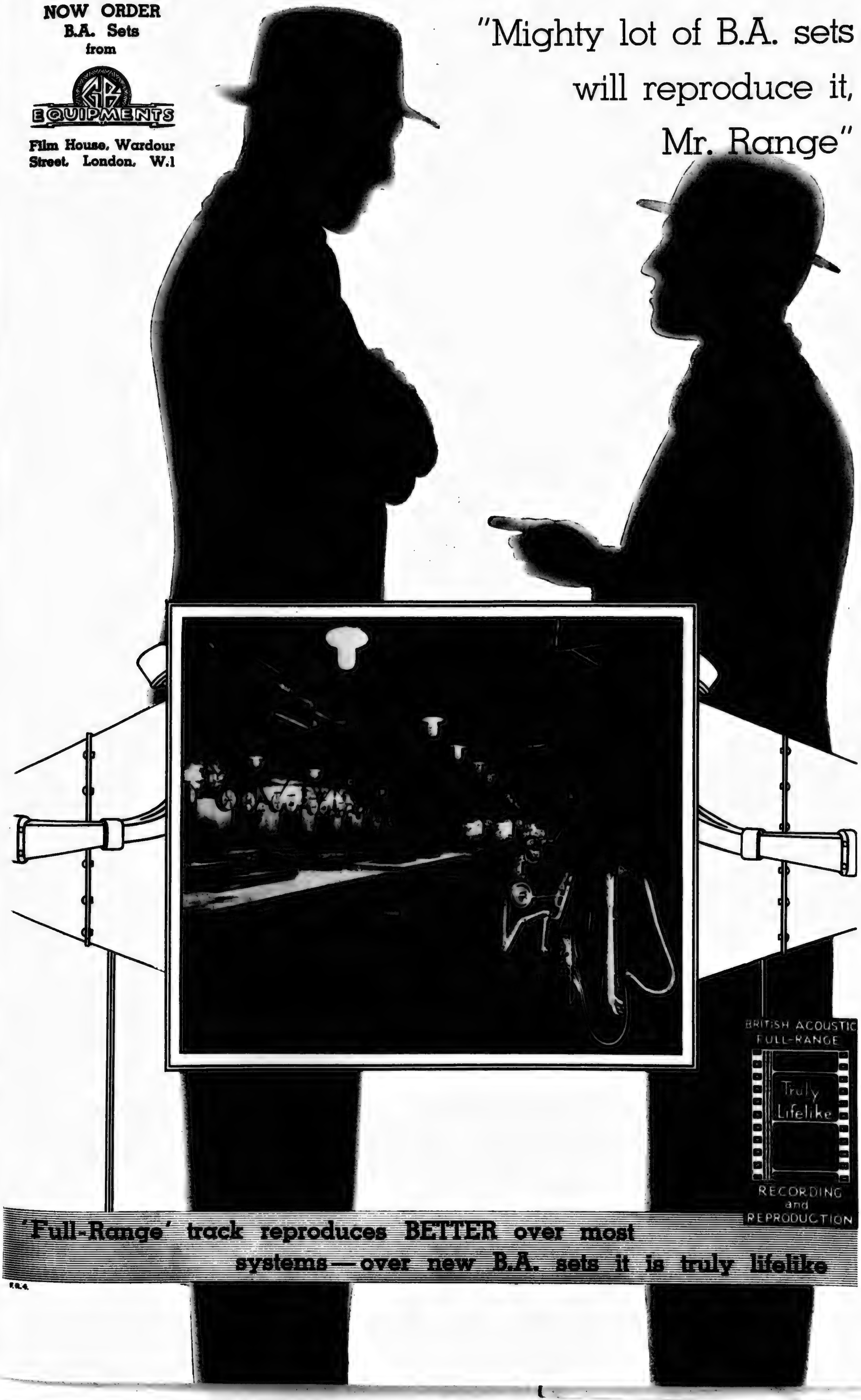

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F.G.4.

Binnie Barnes) and Cecil Humphreys in THE SILVER SPOON, which Wardour is Trade showing on Wednesday

SHOWING NEXT WEEK

A GUIDE to Exhibitors throughout the country is afforded by the following list of features being run at the key theatres during the week commencing December 18

London

Astoria.—" Midnight Club " (Paramount).

Capitol.—" Winged Devils " (Columbia).

Carlton.—" I'm No Angel " (Paramount).

Dominion.—" Another Language " (M-G-M) and " Below the Sea " (U.A.).

Empire.—" Secret Service " (M-G-M).

Leicester Square Theatre.—" The Private Life of Henry VIII " (U.A.).

Marble Arch Pavilion.—" Dick Turpin " (G.-B.D.).

Metropole.—" Another Language " (M-G-M) and " Secrets of the Blue Room " (Universal).

New Gallery.—" Havana Widows " (First National).

New Victoria.—" Midnight Club " (Paramount).

Plaza.—" No Marriage Ties " (Radio) and " Captain Jericho " (Paramount).

Regal.—" Red Wagon " (Wardour).

Stoll.—"My Lips Betray" and "The Devil's in Love " (Fox).

Tivoli.—"Friday the Thirteenth " (G.-B.D.).

Birmingham

Forum. — " Good-bye Again " (First National) and " Flying Circus " (Radio).

Futurist.—" College Humour " and " Disgraced " (Paramount).

Gaumont Palace.—" Hold Your Own " (M-G-M) and " Worthy Deceiver " (G.-B.D.).

Scala.—" Whoopee " (U.A.) and " Home, Sweet Home " (Radio).

West End.—" Best of Enemies " (Fox) and " A Study in Scarlet " (G.-B.D.).

Bristol

Embassy.—" When Ladies Meet " (M-G-M) and " Forgotten " (Universal).

Empire.—" Private Detective 62 " and " Somewhere in Sonora " (Warner).

Hippodrome. — " Ghost Camera " and " Imaginary Sweetheart " (Radio).

King's.—" Mama Loves Papa " (Paramount) and " Wanted " (Butcher).

New Palace.—" Ladies Must Love " (Universal) and " The Fire Raisers " (G.-B.D.).

Regent.—" Reunion in Vienna " (M-G-M) and " Charlie Chan's Greatest Case " (Fox).

Stoll.—" The Pick-up " and " Murders in the Zoo " (Radio).

Triangle.—" Private Detective 62 " and " Somewhere in Sonora " (Warner).

Whiteladies. — " Mama Loves Papa " (Paramount) and " Wanted " (Butcher).

Cardiff

Capitol.—" College Humour " (Paramount) and " No Marriage Ties " (Radio).

Park Hall.—" Storm at Daybreak " (M-G-M).

Pavilion.—" I Have Lived " and " The Private Secretary " (Gaumont).

Queens.—" Baby Face " (Warner) and " Wanted " (Butcher).

Edinburgh

Caley.—" Heroes for Sale " and " High Finance " (First National).

New Picture House.—" Disgraced " (Paramount) and " Doctor Bull " (Fox).

New Victoria.—" Disgraced " (Paramount) and " Doctor Bull " (Fox).

Palace.—" Whoopee " (U.A.).

Playhouse.—" This is the Life " (British Lion).

Rutland. — " Jennie Gerhardt " and " Supernatural " (Paramount).

St. Andrew Square.—" Jennie Gerhardt " and " Supernatural " (Paramount).

Synod Hall.—" The Love Nest " (Wardour) and " Lucky Blaze " (Ace).

Glasgow

Coliseum.—" This is the Life " (British Lion) and " Baby Face " (Warner).

Cranston's.—" George Arliss Repertory Week " (Warner).

Green's Playhouse.—" Jennie Gerhardt " (Paramount) and " King of the Wilds " (Columbia).

La Scala.—" Diplomaniacs " (Radio).

New Savoy.—" Reunion in Vienna " (M-G-M) and " The Avenger " (Pathé).

Regal.—" This is the Life " (British Lion) and " Baby Face " (Warner).

Regent.—" Diplomaniacs " and " The Man Outside " (Radio).

The Picture House.—" Disgraced " (Paramount) and " Don't Bet on Love " (Universal).

Leeds

Assembly Rooms.—" Best of Enemies " (Fox) and " Meet My Sister " (Pathé).

Coliseum.—" I Loved You Wednesday " (Fox) and " Sing, Sinner, Sing " (P.D.C.).

Majestic.—" Best of Enemies " (Fox) and " Meet My Sister " (Pathé).

Paramount.—" Jennie Gerhardt " (Paramount) and " Melody Cruise " (Radio).

Rialto.—"Ann Carver's Profession " (U.A.) and " Tarzan, the Fearless " (Wardour).

Scala.—" I Loved You Wednesday " (Fox) and " Sing, Sinner, Sing " (P.D.C.).

Tower.—" Hawleys of the High Street " (Wardour).

Liverpool

Forum.—" Mama Loves Papa " and " Gambling Ship " (Paramount).

Futurist.—" King of the Jungle " (Paramount.

Palais de Luxe.—" Prince of Arcadia " (G.-B.D.).

Prince of Wales.—" Baby Face " (Warner).

Rialto.—" The Devil's In Love " (Fox) and " King Murder " (Universal).

Royal Hippodrome.—" The Devil's in Love " (Fox) and " Meet My Sister " (Pathé).

Scala.—" Eagle and the Hawk " and " Lord of the Manor " (Paramount).

Trocadero.—" Clear All Wires " (M-G-M) and " Love's Old Sweet Song " (Butchers).

Manchester

Deansgate.—" Don't Bet on Love " (Universal).

Gaiety.—" Don Quixote " (U.A.).

Market Street.—" Rasputin, the Mad Monk " (M-G-M).

New Oxford.—"Rasputin, the Mad Monk " (M-G-M).

Piccadilly.—" The Fire Raisers " (G.-B.D.).

Regal.—" The Only Girl " (G.-B.D.).

Theatre Royal.—" The Narrow Corner " (Warner).

Newcastle

New Westgate.—" Study in Scarlet " (G.-B.) and " Justice Takes a Holiday " (G.-B.).

Pavilion.—" Another Language " (M-G-M).

Paramount.—" Story of Temple Drake " (Paramount) and " Moonlight and Melody " (Universal).

Queen's Hall.—" Reunion in Vienna " (M-G-M).

Stoll.—" I'll Stick to You " (British Lion) and " Ninety Degrees South " (New Era).

Sheffield

Albert Hall.—" Arizona to Broadway " (Fox) and " Worthy Deceiver " (G.-B.).

Central Picture House.—" Whistling in the Dark " (M-G-M) and " Bulldog Drummond " (U.A.).

Cinema House.—" Peg o' My Heart " (M-G-M).

Electra Palace.—" Middle Watch " (Wardour).

Hippodrome.—" Jennie Gerhardt " (Paramount) and " His Private Secretary " (G.-B.).

Regent Picture House.—" Just Smith " (G.-B.) and " A Study in Scarlet " (G.-B.).

Union Street.—" Fast Workers " (M-G-M) and " Destination Unknown " (Universal).

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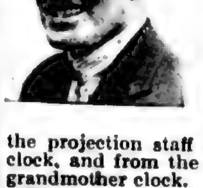
SAM EATON WEDS

Liverpool Surprise

S. A. Eaton, manager of the Carlton Theatre, Tuebrook, Liverpool, has given his colleagues in the Liverpool Trade a pleasant surprise. He was married on Tuesday, December 12, to Miss L. Williams, of Mossley Hill. Immediately following the ceremony at Princes Road Presbyterian Church, the bride and bridegroom left Liverpool for their honeymoon in London. From the directors of the Carlton the newlyweds received a canteen of cutlery, from the projection staff an electric mantelpiece clock, and from the theatre staff an electric grandmother clock.



The latter gift was handed over to Mr. Eaton at the staff parade when the theatre opened on Saturday evening, December 9.

Mr. Eaton has been manager of the Carlton since the theatre was opened in 1932. He entered the kinema Trade 21 years ago, and has had both renting and exhibiting experience. He went to the Carlton from the Belmont P.H., Belmont Road, Liverpool, of which he was manager for 11 years.

To the many messages of good wishes received by the bride and bridegroom, we add our felicitations.

BRITISH FILMS ON THE CONTINENT

FAILURE OF DISTRIBUTION COMPANY

B. & D. Obligations

THE failure of an attempt to distribute certain British films on the Continent was revealed in the particulars issued by the Official Receiver of the promotion, dealings and collapse of Sozira Films, Ltd., against which a winding-up order was made in October.

The statement of affairs filed in the proceedings shows unsecured liabilities £16,250, assets £1,002, and as regards the shareholders a total deficiency of £15,998.

The company was incorporated as a private company on October 19, 1931, with a nominal capital of £1,000 in £1 shares, of which £751 was issued and was promoted by Simon Soskin, Leon Zisserman and Georges de Randich to make arrangements with British and Dominions Film Corporation, Ltd., to exploit on the Continent films produced by that company—in particular " Carnival " and " Blue Danube."

A new company was to be formed to exploit films produced by British and Dominions Film Corporation, Ltd., and financed by the company, and the British European Film Corporation was formed with a capital of £1,000.

Zisserman states that the arrangements for exploiting British and Dominions Film Corporation's productions did not produce the profitable results anticipated, because they failed to supply suitable films.

Sums Unaccounted For

Soskin states that, although appointed chairman, he took no active part in the company's affairs, which were controlled by Zisserman throughout. Soskin complains that he was kept in ignorance of the manner in which the large sums he had advanced to the company were expended by British European Film Corporation, Ltd., and that in August, 1933, he caused an investigation to be made, by chartered accountants, of the affairs of the company and of British European Film Corporation, Ltd.

So far as the investigation has proceeded, it has revealed that certain sums received by de Randich on behalf of British European Film Corporation, Ltd., have not been accounted for and that heavy losses have been sustained in connection with contracts entered into for the exhibition of foreign film versions. De Randich is believed to be in Spain. The Official Receiver has not obtained any statement from him regarding the company's affairs.

Counsel's Opinion

British and Dominions Film Corporation, Ltd., it was stated, have not carried out its obligations to British European Film Corporation, Ltd., under the agreement dated December 21, 1932, with the result that the latter company has suffered heavy losses. Counsel's opinion has been taken on behalf of the company as to whether the company can enforce the performance of those obligations, having regard to the divided directorate of British European Film Corporation, Ltd. Counsel has advised in the affirmative, and the liquidator will therefore have to consider what action, if any, falls to be taken.

The failure of the company is attributed by the directors to the losses incurred by British European Film Corporation, Ltd. The Official Receiver sees no reason at present to differ from this view, but observes that it may be that the failure was to some extent due to disagreement between Soskin and Zisserman as to the policy of British European Film Corporation, Ltd.

The liquidation is in the hands of F. Wilcock, C.A., 381-399, Salisbury House, Finsbury Circus, E.C.

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In the Courts.

A B.T.P. INSTALLATION

Judge Orders Payment

AN appeal by British Talking Pictures, Ltd., from a decision of the liquidator of the New Central Hall, Blackburn, Ltd., rejecting their proof for £1,130 10s., the balance due under an agreement for the hire of sound reproduction equipment, was heard by Mr. Justice Maugham in the Chancery Division on Tuesday.

Under an agreement of March 23, 1931, the Blackburn Co. were to have the use of the apparatus for seven years, the hiring price being £1,482, payable in weekly instalments during the first three years. In the event of default, the remaining instalments became immediately payable and British Talking Pictures, Ltd., could take possession of the equipment.

In October, 1931, a receiver of the Blackburn Co. was appointed, the hall was subsequently sold to Langworthy Picturedrome, Ltd., and the company went into liquidation. The instalments under the agreement were paid down to January 11, 1932, after which default was made, and the new owners of the hall refusing to take over the agreement, British Talking Pictures, Ltd., removed their equipment and claimed also the balance of instalments due under the contract.

The liquidator rejected the claim on the ground that the provisions of the agreement were in the nature of a penalty and therefore unenforceable in law.

His Lordship held that the liquidator was right in saying that the agreement operated as a penalty, but that as the equipment was incapable of being installed elsewhere British Talking Pictures, Ltd., were entitled to substantial damages. He directed the liquidator to admit proof for the instalments due before the liquidation with 5 per cent. interest, plus the present value of the remaining instalments owing under the contract, less £50 realised by the sale of parts of the equipment. The liquidator was also ordered to pay the applicants' costs out of the assets.

SITE FOR BOSTON KINEMA

We understand that negotiations are in progress by a large kinema controlling organisation for a site in Boston, Lincoln.

Circuit Venture Failure

L. H. Jackson's Affair

THE public examination took pla December 7, at the London Bank Court, of Louis Henry Jackson, kinem prietor, lately of Charing Cross Road,

The statement of affairs filed in th ceedings disclosed total liabilities £30, which £21,142 is unsecured and expec rank against assets estimated to pr £9,537. The debtor stated that pr 1926 he was a film salesman.

Between January, 1930, and April, 19 formed or assisted to form six limited panies, each with a capital of £100, to he granted licences to carry on v kinemas, the leases of which he acquired. The theatres concerned we at Tunbridge Wells, one at Hollowa at Wandsworth Road, two at Westcli at Southchurch, one at Southend, th Walthamstow, and one at Balham.

On their formation he became a d and subscribed for shares in each six companies, but received remune (£500) from one only, and was now for about £14,358 under guarantees giv their behalf. Five of the companies w went into voluntary liquidation in May June last were indebted to him in totalling £16,953 for cash advanced. he had treated in his statement of affa irrecoverable. The examination was cluded.

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" RED WAGON" GALA

£12,300 FOR TOC H

The gala performance of " Red Wagon " in aid of the funds of Toc H. provided one of the most brilliant functions ever seen in a West End kinema. An hour or so before the start of the programme the road opposite the Regal was a seething mass of people, while the foyer of the Regal was crowded with notable society people who attended in force to support the Prince of Wales, under whose personal auspices the entertainment was given.

On arrival the Prince was received b and Mrs. John Maxwell, the Marchi Salisbury, the Reverend P. B. (Founder Padre of Toc H.), Sir Austin, and Edward L. Samuel (Burs Toc H.).

Among those presented to His Royal Highness on his arrival were Mrs. Margaret Maclean, organising secretary, and W. Pepper, manager of the Regal.

Well-known personages acted as programme sellers augmented by the Regal usherettes, who were attired in conventional gipsy costume. The programme comprised " Red Wagon," a Silly Symphony " Lullaby Land," Emilio Colombo's Orchestra, and an artistically conceived prologue presented by Bill Pepper.

The packed audience thoroughly enjoyed the entertainment and there were loud cheers when it was announced at the con clusion that the performance had realise £12,300 for the Prince's Toc H. Build Fund.

After the performance a reception wa held in the ballroom, at which presentatio were made to the Prince. The Tra personalities presented were Mr. and M Arthur Dent, Paul Stein (the director Greta Nissen (the star), Mr. and M Murray Silverstone, Mr. and Mrs. Hor Williams, and Mr. and Mrs. W. H. Moori

His Royal Highness congratulated M Maxwell upon the picture and engaged long conversations with both Paul Stein a Greta Nissen.

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HEATHER THATCHER

WINS ACTION FOR DAMAG

An action for damages for alleged br of contract brought by Heather Thatc against Gloria Swanson British Product Ltd., was settled before Mr. Justice Avo the King's Bench Division on Decembe

Sir Patrick Hastings, K.C., for the p tiff, said that the real explanation of Thatcher's non-appearance in the pic was that the author of the film had dispute with the company and the aut changed. The film was re-written and Thatcher's part was practically elimin from the story, so that there was no lo any reason for Miss Thatcher to appear.

Had those facts been made public great injury would have been done to M Thatcher. They were now recognised an proper sum had been paid to Miss Thatc by way of compensation. In the circu stances the record would be withdrawn the terms agreed between the parties.

Mr. Justice Avory agreed that the reco should be accordingly withdrawn.

FIRE IN PROJECTION ROOM

A fire which broke out in the projectio room and destroyed 2,000 ft. of film int rupted the final performance at the Palac Birmingham, on Friday. The outbreak w successfully checked by the fire brigade an the performance was proceeded with follo ing a few minutes' delay.

The Palace Theatre is one of the halls i Birmingham operated by Messrs. Rege Circuit, Ltd.

HOTEL TO RUN NEWS THEATRE

Brighton Corporation has passed plans submitted by Gordon Hotels, Ltd., for the erection of a news theatre at Hotel Metro pole, King's Road.

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The Observation Window

Illiterate Film Trailers

An Excellent Times Supplement

American Photographer's Light-weight Camera

MANY kinemas prefer to use films instead of slides for purposes of announcements, and in some cases have short trailers made to announce forthcoming attractions, quite apart from the stock film trailers. Is there no means of checking up the grammar and spelling of such trailers? An educated audience does not gain a very good impression of a show from seeing on its screen badly-worded and misspelt announcements.

THE most common faults are the incorrect use of the apostrophe and of foreign accents. One trailer I recently saw contained no fewer than four errors—*Frères*, with the accent on the wrong *e*, *Cafè*, with the wrong accent, "are" in place of "is," and the omission of an apostrophe in the possessive case. The use of Americanisms such as "thru" also appears harsh to English eyes.

ONE rarely see errors of this nature in the trailers put out by the leading firms. One would think in any case that the manager of a kinema would, as a matter of course, check up all trailers before passing the bill for payment.

DIM INNUENDO

He was an organist who could never use the soft pedal either on the instrument or on himself.

"I wonder," he said, "whether a broadcast performance could be arranged—I should be heard all over the country."

"You should be heard all over the country, alright," replied his manager, truly tired of fortissimo effects, "but why worry about a microphone?"

THE *Times*, whose periodical supplements on a variety of subjects are generally accepted as authoritative, issued last week (actually on December 5) a supplement marking the completion of the grid system of electrical transmission. Included are articles which will be of interest to every exhibitor and technician.

OF great interest to the theatre man is an article by T. Thorne Baker on stage lighting, in which he describes among other things the equipment made by the Strand Electric Co., and also the work of F. G. H. Macrae at Drury Lane Theatre, two regular contributors to the *Ideal Kinema and Studio*. Two articles deal with electric signs, while the exhibitor who runs a café will be interested in details given of electric cookery. On another page one recognises a familiar photograph—two Hewittic rectifiers, but in this case converting from 7,500 v. A.C. to 600 v. D.C. for railway supply.

LAST of all, details are given of two specially produced films, which from the descriptions seem worthy of wider attention than will be afforded by educational and sub-standard circulation. The first, entitled "Power," deals with the construction of the grid system, from the production of the steel and wire, to the connecting up of the system; the second film, "Electricity," shows the working of the grid.

BOTH have been produced by British Instructional Films, Ltd., for the Central Electricity Board, and are included in the G.P.O. Film Library, Imperial Institute.

A HOLLYWOOD cameraman, D. Irving Akers, has invented a 35 mm. camera which weighs only 12½ lb. when loaded, reports the *American Cinematographer*. It is claimed that the operator can carry it on his shoulder and keep the scene in view through his finder. It is silenced and equipped for sound, and can be run by remote control.

A REMINDER of the rapidly approaching New Year comes to us in the form of a 1934 calendar from Ruston and Hornsby, Ltd., the gas and oil engine manufacturers, of Lincoln. It is of a bold design, printed in red and black with a descriptive illustration of the company's products on each of its leaves.

KINEMATOGRAPH licences have been renewed in connection with all the Rotherham halls subject to a new condition. This provides that each exhibitor shall obtain a certificate from a reputable firm of electricians certifying that all the electrical equipment has been overhauled and is thoroughly efficient.

J. BENSON.

ARTISTIC USE OF LIGHT

To Emphasise Architectural Treatment

In view of the close attention being given to architectural lighting and the preparation necessary if such lighting is to achieve satisfactory results, the following paper read by R. O. Sutherland, A.R.I.B.A., at a recent gathering of experts organised by the E.L.M.A. will be read with interest :—

THERE seemed at one time no more reason for the architect to design the lighting treatment than there was to design the cooking system—the provision of lighting facilities was largely left to the engineer to work in as best he could after the shell of the building was complete, but one has to thank the movements in architecture of functionalism, fitness for purpose, and design in industry for inspiring the process of taking light as an element and incorporating it as a factor in design. The lamp manufacturer and illuminating engineer have cause to congratulate themselves on their ready application of the enormous contribution to lighting progress in which this new application would result in the hands of skilled architects. As a result there is now an encouraging co-operation between the engineer's skill and the architect's design.

In the past we have had to rely very largely on Continental examples on which to base much of our own work in this country. This, fortunately, is not the position now. We have begun to have our own very fine examples

Light as Part of Structure

Realisation that light, if it is essential for a building should, read as a part of it, led to the feeling that in order to stress this truism it would be necessary to show it as part and parcel of the structure, and therefore by the very fact that it is built into or on to the walls and ceilings the lighting must of necessity be deliberately preconceived.

To incorporate lighting in a building on this permanent or semi-permanent basis is obviously a very responsible undertaking, and in order to substantiate its claim to permanency the lighting scheme must melt into the building in the most natural and unaffected manner.

It is obvious that the architect's influence is imperative, and when designing these features what should be more natural than that thoughts should turn to precedence, the examination of existing light features, and of how they could be applied to this new viewpoint of illumination, which for lack of a better description, has been called architectural lighting?

Adapting Existing Features

The laylight, for example, proved to be a very useful form with which to commence, and its extended detail gave rise to the luminous glass ceiling.

Again, the close ceiling fitting easily gave form to the panel, and the panel has moved from ceiling to wall, and now even to floor treatments.

The inspiration of indirect lighting for the cornice was a stroke of ingenuity. Although this system was well known to engineers 30 to 40 years ago, it was the advent of architectural lighting which invested this practice with distinction; from being an engineering system it now shoulders architectural responsibilities as well.

The cornice proved to be a very suitable feature that lent its form to concealed lighting; trouble arose, however, about the centre of the ceiling to which sometimes the light flux could not reach.

Something had to be done about these cases—there was not sufficient light reflected—the remedy or solution led to the trough suspended from the ceiling—to illuminate the dark spaces. This trough was not intended to look like a fitting (which in earlier years was regarded as having no architectural qualities) so it conformed as much as possible with the detail of the room.

Cornice to Cove

The cornice has been, however, a disappearing architectural feature in certain phases of contemporary design. Furthermore, it has not always proved practical to have a cornice even if desirable for lighting.

To get over this difficulty the cove form of lighting feature was evolved, which could be used in positions where a cornice would not be correct, and further the cove detail lent itself to vertical treatment as well as radial and horizontal.

It will be seen very clearly that early built-in lighting problems gave rise to a variety of treatments which have now become accepted, and the use of panels, cornices, troughs, coves and their adaptation has been taken to interpret what is meant by architectural lighting.

It is rarely that the architectural profession is presented with a new factor in design such as artificial light. It would be frankly difficult to conceive another element which is so strongly infused with those qualities which make for aesthetic satisfaction, qualities such as making sight possible in darkness, making the vehicle of this sight-giver express itself from out of the building.

The advent of light as a design factor in the practice of architecture was unique. The nearest parallel that can be called to mind was the realisation that smoke should be conducted away from a building, which led to the chimney, a feature which has played a prominent part in architectural design for a long time. There is now, however, the possibility of its becoming extinct.

Painting and Punctuation

One of the meanings that lighting has for the architect is that the effect he desires is dependent for its presentation to the eye by some materialistic form—the purpose of which is:—

1. To conceal the lamp.
2. To give light, by surface brightness, either of luminous or illuminated planes.
3. To have a purposeful appearance by daylight.

To this is applied two theories:—(*a*) The theory of painting; (*b*) the theory of punctuation.

The technique of this requires the greatest skill in planning the light enclosures, to

(*Continued on page 46*)

THIS WEEK'S PROJECTION ROOM

The above illustration is of the B.T.P. installation at the Carlton Cinema, West Derby, Liverpool. This kinema opened 18 months ago with B.T.P. sound. It was erected by the Carlton Entertainments, Ltd., at a cost of £70,000, the architect being A. E. Shennan, F.R.I.B.A., 14, North John Street, Liverpool. The hall seats 2,200 people.

The equipment has operated continuously for 18 months and it is of interest to note that B.T.P. have not received one trouble call from this kinema, neither has the programme been stopped for one minute during the whole of this time. The equipment is used in conjunction with Kalee projectors.

This installation has been instrumental in securing for B.T.P. a large number of contracts during that period, among them being the Granada, Liverpool; Reo, Fazakerley; Palace, Hanley; Empire, Ashton-under-Lyne; Palace, Oldbury.

The equipment installed is the equivalent of the present-day S.3.5. reproducer.

SIEMENS—PLANIA—
the hall mark of a good CARBON

What London Showmen Are Doing

PREPARATIONS FOR XMAS :: MORDEN BIRTHDAY CELEBRATIONS : FILMING THE BABIES :: KING'S CROSS BACKS A WINNER

By

The Showman

KINEMAS in London are providing ample evidence that the festive season is approaching, appropriate happenings having been arranged to mark the event. Many managers are providing special performances for the children, with, of course, the presence of Father Christmas to act as host, and donor of useful gifts and presents.

In this connection, I am reminded by "Micky" Hyams that once again the Trocadero, Elephant and Castle, is providing a bounteous feast and entertainment on Christmas Day for poor children. Other managers, animated by the same spirit, are seeing that the poorer children of their districts are not forgotten.

One thing which has struck me has been the absence of ostentatiousness in the manager's efforts; quietly and efficiently they are out to give the youngsters a good time. Many seasonable vestibule displays have already been made by "live wires." It has surprised me how three-ply, an artistic brush, and a flair for decorative effect has transformed otherwise drab entrances into palaces of light and gaiety. I wish the happy spirit that has spurred their efforts in dressing of the vestibule could be maintained throughout the year.

"Bill" Pepper, at the Regal, Marble Arch, has coupled a gift scheme with a deserving charity. Patrons are invited to give a donation to Middlesex Hospital and the counterfoils for the receipt are to be placed in a tumbril and prizes awarded to the lucky donors by the Regal management.

The Regal manager, faithful to the showman's slogan that true showmanship is to secure the greatest thing at the smallest cost, has enlisted the co-operation of leading shopkeepers to give the prizes. The top prize is a Morris motor-car. The other gifts are of similar good value.

Morden Celebrates Its Birthday

Last week the Morden Kinema, with which H. A. Yapp is associated, celebrated its first anniversary

To mark the occasion, a special stage show was put on featuring the Beams Breezy Babies, who took part in a song and dance scena.

The film side of the programme was particularly good, and included the re-showing of the descriptive picture of the construction of the building, which was a feature at the opening of the house. In addition, "shots" were shown from films of topical events taken during the year by Jack Barrasford, the manager. The film contained a number of topical excerpts.

Following the screening of the special films, Pattman gave a selection on the organ of theme songs from pictures which had been shown at the kinema during the past year. This was a most successful item, particularly by reason of the interesting manner in which Pattman linked up the various numbers.

A pretty tableau was staged to signal the birthday. On the parting of the tabs a setting appeared representative of the souvenir programme of the opening night. A small page-boy opened the "book," and one of the usherettes stepped into view and expressed a seasonable greeting.

The stage setting for the Babes took the form of a birthday cake, the children making their appearance from a "slice" cut out of the side. The whole show was one of the best I have seen for a long time and certainly bore out its intention of expressing a birthday celebration.

Extending at Deptford

I had a very interesting chat recently with Victor Robson, who for the past twelve months or so has been in charge of the Electric Palace, Deptford, and it was made clear to me that the small-hall man need not necessarily expect bad business as his inevitable lot. Since his firm took over the E.P., Mr. Robson told me, the hall has been entirely reseated, a new B.T.-H. sound system has been installed and a new Turner screen set up with specially built horns behind to give the best possible results in the rather small space available. With these improvements the hall, which has a rather limited seating capacity as kinemas go nowadays, represents a really attractive proposition for local entertainment seekers. The proprietors have secured a shop adjoining the entrance to the Palace and are going to convert this so as to enlarge the foyer, the front of which will be entirely rebuilt and modernised with a canopy and neon lighting.

Mr. Robson, who previously spent 13 years as manager of the King's Hall, Shrewsbury, is a keen showman.

He is arranging to put on a set of special matinees with the pantomime film, "Puss in Boots," for the kiddies at Christmas, when the youngsters will be presented with a toy or bag of sweets taken from a Christmas tree, which will be on show. Mr. Robson is not making any collection from the public for this treat, which is entirely a gratuitous affair of the management.

A New Method at New Cross

It was a bitterly cold evening when I called in at the Broadway Theatre, New Cross, last week, and the cheery, well-lighted foyer of this hall with its blue, silver and chocolate paintwork, was especially attractive in such circumstances.

Like many other showmen, Manager E. Leslie recently ran a baby competition in connection with "Bedtime Story" (Paramount), but he managed to get a novel slant into it by having a film taken of the competitors, who had to be brought to the theatre so that they could be "shot" on the stage. The film (running to about 1,000 ft.) was screened, and judging was done by the audience, who were provided with voting papers. Over 100 babies were entered, and 90 were filmed. While I was discussing this stunt with Mr. Leslie, a proud father called to collect the prize his small son had won. This was a well-made folding cot, presented by a local tradesman in return for a small reciprocal advertisement acknowledgment.

Last week Mr. Leslie was running a Hidden Talent competition for cash prizes, entrants being allowed to sing, dance, play an instrument, recite, juggle or try acrobatic feats at their discretion. In conjunction with three other halls on the circuit, the Broadway is arranging an amateur dance band contest this week. Despite prejudice in some quarters against these competitions, he apparently finds they are a success in the New Cross area.

Ex-jockey Boosts Richards' Film

Sam Burns, of the Regent, King's Cross. was able to make effective use of a topical event when screening Ace Films' "The Life Story of Gordon Richards." Seeing an article in an evening paper stating that an ex-jockey and an out-of-work named George Luck, had with remarkable courage stopped a runaway horse and cart, Mr. Burns immediately communicated with him and offered him a job. This the ex-jockey accepted, and during the run of the Gordon Richards' film he paraded outside the kinema dressed in Tom Walls' colours, carrying a racing saddle. Members of the Press were invited to the theatre and interviewed the ex-jockey and the resulting articles in the evening papers proved of great value not only to the theatre, which did capacity business, but to the ex-jockey, who has now secured permanent employment.

Anniversary gift day at the Davis Theatre, Croydon, has become a real red letter day in Croydon. On the occasion of this kinema's 5th anniversary on Monday, December 18, every patron on that day will receive a souvenir gift, and will be eligible to enter a simple competition for one of the 500 splendid and valuable prizes as seen in the photograph. The first prize is a new 8-h.p. Ford saloon car (see story on page 43)

THROUGH "THE KEYHOLE"

W. Hudson's Peep Show for the Inquisitive

Wm. Hudson, manager of the Edgbaston, Monument Road, Birmingham, is consistent in his exploitation for forthcoming films. One is always sure of an artistic foyer display at the hall. For "The Keyhole" he had a massive keyhole cut out of three-ply; behind this was arranged a setting from the film which included cut-outs of Kay Francis and George Brent. Tie-ups were arranged with two hairdressing establishments working on Kay Francis and Lux toilet soaps, whilst throughout the district some 3,000 cardboard key-holes were attached to the doors of the residents, carrying details of the film, the hall, and times of showing.

For "The Kid's Last Fight" he arranged a complete boxing-ring setting, whilst for "Working Man" there was a massive cut-out of George Arliss forming the centre setting, whilst a finish was arranged with a large backcloth depicting a works with smoking stacks and people in the act of leaving the premises.

The well-known jungle scene in which Kong is depicted shaking the mortals from the tree trunk was utilised. His latest effort for "The Picture Snatcher" was well thought out, and simply compelled attention. In a side recess of the main foyer was arranged a setting in which was seen James Cagney concealed in a tree on the left side, whilst the right showed a ladies' boudoir with a girl seen dimly through the muslin blinds in the act of dressing, and Cagney endeavouring to make his exposure with the camera, the whole being set off with a well-thought-out lighting effect and the front finished with a wall.

STOLL
CONSTANCE BENNETT

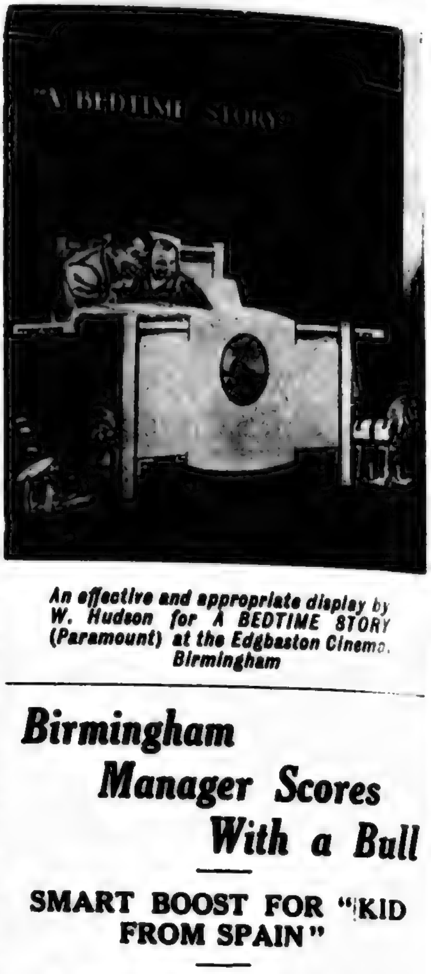
Public attention was focused on the screening of OUR BETTERS (Radio), at the Stoll P.H., Bedminster, Bristol, by this striking window display arranged by W. Collings

MANNEQUIN PARADE

Tie-up with Gown Shops

Gordon Mason, the new manager of the Queen's Kinema, Cardiff, put over an effective and interesting display for "The Song You Gave Me" (Wardour). Tie-ups with local gown shops and stores drew attention to the beautiful dresses worn by Bebe Daniels in the film, and also that a mannequin parade would be held in the afternoon and evening performances.

The stage of the kinema was tastefully decorated, and eight girls paraded before the audience wearing the latest styles of afternoon and evening gowns. As each girl passed across the stage, the dress was described through amplifiers. The vestibule of the kinema was also designed to attract patrons, a revolving wax model, beautifully attired, being one of the main attractions.



An effective and appropriate display by W. Hudson for A BEDTIME STORY (Paramount) at the Edgbaston Cinema, Birmingham

Birmingham Manager Scores With a Bull

SMART BOOST FOR "KID FROM SPAIN"

J. B. HIGHAM, manager of the Alhambra Cinema, Birmingham, gave a big boost to "The Kid from Spain" (U.A.) using his foyer, front of house and local tradesmen's establishments in his scheme. Over the canopy of the hall were erected three large cut-outs, one a huge head and shoulders of the star, whilst on either side were scenes showing a bevy of girls riding on a bull and Eddie Cantor in a like position.

On the side of the house was arranged a series of further cut-outs depicting incidents of the film. In the foyer were paintings of Eddie Cantor as a toreador and also a scene of this star riding on the head of a massive bull. Several local tradesmen gave window displays, in which a series of miniature cut-outs were arranged as the centre setting, together with stills and art announcements tieing-up the film and the shop products.

FEAST OF FUN

Laurel and Hardy at Kidderminster

One of the most spectacular displays yet exhibited by Bob Gudgeon and H. Blent, of the Grand, Kidderminster, was staged in connection with "Fra Diavolo" (M-G-M).

The window was transformed into a theatrical stage, with golden curtains and pelmet. The curtains were drawn aside and revealed the scene from the film, depicting the carousal of Laurel and Hardy in the cellar. Against a backcloth of futuristic design could be seen an old-fashioned open fireplace.

In the ingle-nooks, on high-backed, wooden settles, the two pseudo-bandits, adorned with plumed hats and eighteenth century costumes, held foaming tankards. Beneath lay the following invitation: "Laurel and Hardy invite you to join them in a riot of fun."

On the pelmet, art lettering announced the title, stars and the expression: "The Funniest Comedy of the Year," while on the left curtain appeared, "Music by Auber," and on the right, day matter.

The bottom streamer read: "Hear Dennis King's wonderful singing."

FOR LADIES ONLY

Bristol Questionnaire

To draw attention to "The Woman I Stole" (U.A.), Trevor Jones, of the Whiteladies, Bristol, sent out a number of envelopes, each of which had stated on the front that it contained an enclosure for "a lady of refinement." It also asked the question: "Do men prefer women of refinement?" For the answer it advised the recipient to see Jack Holt and Fay Wray in "The Woman I Stole." Inside each envelope was a sample of a new milk and oatmeal complexion preparation produced by a local firm, Miss Pompadour Produc[illegible] Co.

An acceptable little gift which, naturally, all ladies appreciated, while at the same time they were intrigued by the subject of the film.

WARRINGTON CAMPAIGN

For "Radio Parade"

Two composite pages in a local kinema newspaper, an attractive window display in a leading radio dealer's shop, and cards with "catchy" phrases placed in many leading stores, were among the series of tie-ups which were arranged by H. Parkin, the manager of the Grand Kinema, Warrington, for "Radio Parade" (Wardour).

The story of the film was given a fine "splash" in the composite pages, which contained advertisements of local radio dealers. These traders made many subtle references to the film. Photographs of many of the stars appearing in the film were the principal features of the window display, which depicted a broadcasting station

A new floodlighting system has been completed at the Grange Super Cinema, Birmingham.

Bright Ideas Win Patronage

L. Adams' Smart Boost Draws Hay Mills Crowds

CAPACITY business is the rule at the Adelphi, Hay Mills, Birmingham, where L. Adams is in charge. During the past few weeks that showman has been well to the fore with a number of clever and original exploitation campaigns.

For the screening of "The Keyhole," he arranged a foyer setting in which the front formed a massive replica of the portion of a door containing the keyhole. Over this was the remark: "Have you ever looked through a keyhole? What did you see?" "Look through this keyhole and you will be surprised." Practically the whole of the patrons visiting the hall fell for this, and looked through this keyhole to find that behind, by a series of cut-outs and backcloths, Manager Adams had staged a replica of a scene from the film, together with large head photos of the stars and details as to the time and date of showing the film.

For "Radio Parade" (Wardour) he staged a setting with a large radio-gram as the centrepiece with cut-outs of the various radio stars and big announcement: "You have heard these stars in your own home over the ether, now visit the Adelphi and see and hear them in their latest numbers in "Radio Parade," coming to this theatre on Monday next." This was supported with shop-window settings in which the song hits were displayed.

For advance publicity for "King Kong" (Radio), L. Adams played upon the curiosity of his patrons for some weeks ahead.

First, in the foyer was a massive question mark some 5 ft. in height, whilst a similar slide was thrown on the screen at each performance; then followed "What is it?" "Who is coming?" "The screen's latest triumph." "King Kong is coming," and finally "King Kong arrives." With this latter teaser a full lobby display was arranged.

The latest attraction is a setting for "The Working Man" (Warner). For this a backcloth was arranged showing the tall smoking stacks of a factory and a number of working men emerging, whilst in front was a large head and shoulder cut-out of George Arliss attired as a working man and supported with other small cut-outs at the side.

WINDOW SETTINGS
Attract Bordesley Fans

There is always something to intrigue passers-by at the Palace, Bordesley, for W. J. Kay makes a practice of staging spectacular sets in a convenient shop window attached to the front of the building.

For "The Kid's Last Fight" he staged a complete boxing-ring with models of boxers and referee in characteristic attitude, whilst at the rear was a backcloth depicting a sea of spectators' faces, giving a realistic atmosphere that compelled attention. Coloured stills and announcement cards giving details of the film completed the setting.

Cut-outs of the stars singing into a mike was the theme for Kay's "Radio Parade" stunt, at the rear of which were the towers of a broadcasting station, the wires of which carried the title of the film in glitter letters. This was supported with a selection of tie-ups with local music and gramophone dealers.

His latest display was for "King Kong," which depicted an immense cut-out of Radio's 50-ft. ape amid New York's skyscraper buildings. The effectiveness of the setting was considerably enhanced by a well thought-out lighting scheme, the buildings being illuminated by a subdued green light, whilst a spotlight in crimson played upon the massive "Kong."

CHILDREN'S XMAS TREAT
Gravesend Super's "Cheer" Effort

The influence of the world depression upon Gravesend has been to cause great unemployment among seafarers and dock employees. To brighten the lives of the poorer children at Christmastide, Capt. A. W. Rifkin, manager of the Super, has launched a scheme which has won wide support.

A special free film show is being given to children on the morning of Saturday, December 23, when 1,000 children will be present. Gifts will be given to the little ones and biscuits and fruit.

Already the vestibule of the Super is bright with presents hung on a Christmas tree, and boxes on tables stand ready for the reception of patrons' contributions.

The pay-desk has been converted into a Hansel and Gretel cottage, tickets being issued from its diamond-paned windows, and two attendants dressed as Hansel and Gretel are great attractions.

The Mayor and Mayoress of Gravesend and several important citizens are associating themselves with the Christmas cheer scheme.

The
E. G. TURNER
Sound Screen

All Enquiries to
The Perforated Front Projection
Screen Co., Limited
19, Charing Cross Road, LONDON, W.C.2.
'Phone: Whitehall 4087

GRAVESEND XMAS GIFT SCHEME

Gold
DIGGERS
1933

Christmas atmosphere introduced into the vestibule of the Super, Gravesend, by Manager A. W. Rifkin, who has arranged a Christmas gift scheme for the poor children of the district

PUTTING THE SHOW OVER

The Little Things that Matter in Presentation

By K. B. Showler (General Manager of the Central, Cheshunt)

IN these days of keen competition and trade depression the prizes go to the showman who makes the most of what he has got, not only by means of cleverly devised exploitation schemes, but by securing the last ounce of entertainment value out of the programme itself.

This may be done in a variety of ways, but first, care should be taken in drawing up the running order of the programme, and though many may consider this an elementary precaution, I have sat through many performances which would have been rendered far more enjoyable if a little judicious juggling with the shorts had been indulged in beforehand.

The Value of Shorts

In my humble opinion, shorts should not be regarded merely as a necessary fill-up, just an item to be disposed of as quickly as possible, but carefully chosen both as to merit and suitability to the programme as a whole, they should prove a genuine asset, being, as it were, the condiments giving flavour to the rest of the banquet.

Having decided upon the order, the next, and most important, step is the manner of presentation, for apart from the question of suitable music and lighting, both of which should be made to play their parts to the full, I have found that by giving a few extra touches here and there, a film may be given that added point which makes all the difference to its presentation and (most important of all) its reception. There is no finer advertisement than a satisfied patron, and the following simple methods, to give but two examples, have proved their worth.

Effects Via the Fader

Careful manipulation of the fader, coupled with a little imagination on the part of the projectionist, will frequently serve to bring out the salient points in a cartoon, for instance, and though it may be argued that provision for this has already been made in the recording, a few experiments on the lines indicated will soon prove the practical value of this idea. With a little practice a smart projectionist will literally be able to "play" a cartoon using the fader much as an organist uses his stops.

Add Colour to the Show

For heightening the dramatic value of a picture such as "Doctor X," "The Ghoul," "The Mummy," and others of this type, a sheet of green or blue gelatine held at the correct angle in front of the projection lens during some of the more eerie sequences will work wonders, while the effectiveness of dance numbers such as appear in "42nd Street," "Gold Diggers of 1933," and many other musicals due for early release, may be greatly enhanced by a similar use of appropriate colours.

Not only does such colouring help to emphasise the sequence on which it is used, it also affords a welcome relief from the customary black and white photography and gives the audience the feeling that they have seen something a little "different."

C. E. Windsor's street stunt for CHANNEL CROSSING (G-B.) at the Regent P.H., Sheffield

1,000 "MICKEY MOUSE" FANS
Join Bristol Club

The Mickey Mouse Club started by George A. Higgs for the benefit of the young patrons of the Bristol Hippodrome has already proved a huge success, though it has only been established a few weeks.

The membership numbers over 1,000, and at the head is Chief Mickey Mouse, who is always in attendance at the Hippodrome to welcome members, who are known by the Mickey Mouse badge, which they wear. He has also paid visits to the various schools where he has been hailed with delight by the kiddies. Occasionally he gives a turn, such as a dance on the stage of the theatre before the Mickey Mouse film appears on the screen.

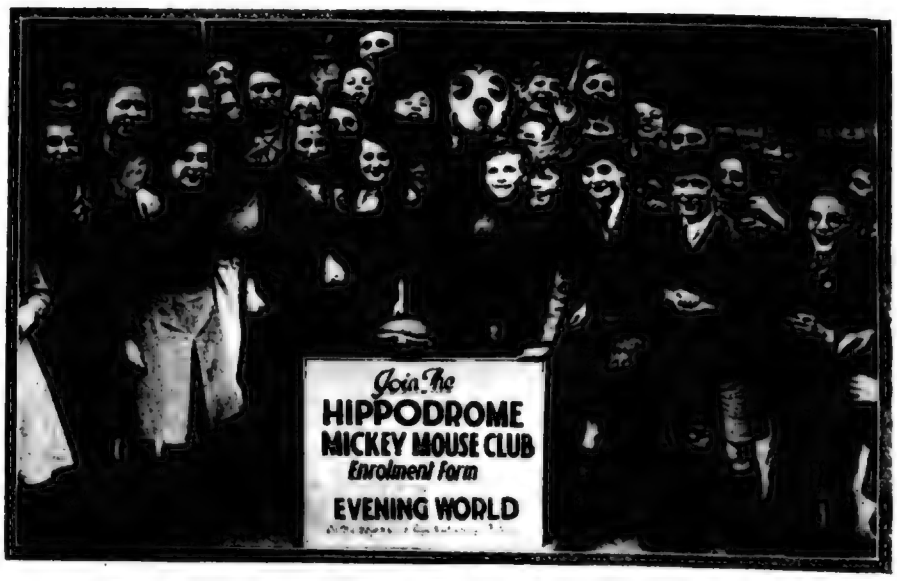
During the present week a special competition is being run, members are asked to write a letter of 20 or 30 words saying what they like most in the Mickey Mouse films. Six letters will be selected and sent to Walt Disney, who, in addition to autographing the whole six, will pick out what he considers the three best, and to each of these a prize will be awarded.

Many parents are as much interested in the club as the kiddies, and quite a number have themselves written asking that their children shall be admitted to membership.

TOPICAL NOTE IN ADVERTISING

Instead of heading their newspaper advertisements with the title of the theatre—the style adopted by nearly all the Liverpool kinemas—the Palais de Luxe, Lime Street, of which B. Newton Byerley is manager, has struck a new note by having a catch-line with a topical bearing.

For instance, last week's heading was: "American dollars are cheap to-day, so is the entertainment at the Palais de Luxe. For 7d. at matinées and 1s. in the evening you can see Tom Walls in 'Just Smith.'"



Chief Mickey Mouse surrounded by members of the Bristol Mickey Mouse Club, organised by G. A. Higgs, of the Bristol Hippodrome

Seamen Distribute Throwaways

Novel Street Stunt for "Channel Crossing"

A NOVEL street stunt introducing a new method of distributing throwaways was arranged by C. E. Windsor, of the Regent, Sheffield, in connection with "Channel Crossing." Mr. Windsor secured an out-porter truck and one of the large wicker skips used by "pros.," the latter being painted with the name of the star in bold lettering. Other notices intimated that Matheson Lang would be pleased to meet the public at the Regent, etc.

The truck and skip was trundled through the principal streets by two members of the Regent staff attired as sailors. At railway stations, tram termini and other places where the public congregate a stop was made and the lid of the skip opened with some little ceremony. This naturally aroused the interest of the public, who were then given an attractively laid out throwaway. These were got up similar to sailing handbills and headed "Dover-Calais" read: "A Channel crossing, in company with Matheson Lang under happiest conditions. Sailings from the Regent Picture House, Sheffield, daily at 1.30, 4, 6.30, and 9 p.m."

Both the bills and the special means of distribution were much talked about and proved a deal more productive than the usual casual methods of distributing throwaways.

"MICKEY MOUSE"
Overruns Chatham Stores

The arrival of the new series of Mickey Mouse films is heralded in no uncertain fashion by Herbert E. Webster, of the Empire, Chatham, who has attached to all his posters for many weeks past miniature Mickey Mouse figures, and this week carried out an extensive scheme of tie-ups with local stores.

The local branches of Marks and Spencer's at Chatham and Gillingham displayed cut-outs of Mickey Mouse amid collections of books, toys and other articles, whilst Messrs. W. H. Smith and Sons, at Chatham and Rochester, gave prominence to the book angle. Other tie-ups included Woolworth's, Gillingham; Tutt and Sons, Rochester; and Featherstone's. All the displays were embellished with seasonal decorations.

CROYDON CELEBRATION
Davis' Fifth Anniversary

Next Monday, December 18, the Davis Theatre, Croydon, celebrates its fifth birthday. This annual celebration is always an eagerly anticipated event by local entertainment lovers. A novel feature in connection with this year's gift day has been the making of a special film, the first part of which appeared at the Davis last week. The second part will be screened this week.

The film was devised by C. E. Jervis, the dramatic critic of the *Croydon Times*, who also recorded the sound commentary, and the scenes were shot by the Davis Theatre's own cameraman, F. Trask.

This shows the High Street, Croydon, before the erection of the Davis and later the kinema and the brilliant opening ceremony. A vivid reminder of the crowd that stormed the theatre on the occasion of the first anniversary gift day is presented and also the following year, when the competition was introduced.

All patrons paying for admission on December 18 will be presented with a free souvenir gift, and, in addition, will be eligible to enter a novel competition whereby they will be required to estimate the number of patrons who visit the theatre on that date. For this competition 500 special prizes have been arranged.

The gift scheme has received wide publicity in Croydon and the surrounding districts. Newspapers have devoted a considerable amount of space to the event. The *Croydon Times* carried a half-page picture showing the vestibule display, which we illustrate on page 42.

Neon lighting is being fixed outside the Hippodrome, Southend, preparatory to the change over of the house from variety to talkies in January. The name of the theatre is being changed to Gaumont Palace. Except for the lighting outside, no other alterations are at present contemplated.

Jack M. Stewart tie-up with a local furnishing store for THE LOVE NEST (Wardour), at the Regal, Glasgow

The "Blue Light" at Coventry

S. J. HOBBS' SHINING EXAMPLE

A STRIKING DISPLAY

MANAGER HOBBS, of the Empire Theatre, Coventry, combined originality of conception, artistry and other essentials of true showmanship in his window display for Universal's "The Blue Light." Not only did it stop the busy housewife and the weary workmen, but it drew forth the admiration of rival showmen of the city.

The display was fitted up in a local sports supplies shop window. In the immediate front a large hand-painted cut-out depicted Leni Riefenstahl in pensive mood, cogitating over the glorious splendour of the Blue Light. The village, situated at the foot of the mountains, with its naive houses and church spire, were backed by the foothills, which in turn were backed by Monte Christallo itself. An ingenious lighting scheme, shining on a moon that sent its rays on to the Cristal Mountain, together with sky boarders, wings, and backcloth, gave a depth to the whole display.

During the same week a minor display was arranged with Frames' Touring Agents, and numerous shops had appropriate notices that "The Blue Light" was showing at the Empire Theatre.

"OUR BETTERS" AT BRISTOL

Gown Shops Tie-up

W. Collings, of the Stoll P.H., Bedminster, Bristol, used the fact that he had a well-dressed picture to boost "Our Betters" (Radio) when he was showing the film at the house. He tied-up with a dozen of the leading gown shops, each display being worked from the angle of "You cannot better us for gowns, but see the gorgeous gowns worn by Constance Bennett in 'Our Betters' at the Stoll."

Mr. Collings also secured a window display with Jay's Furnishing Stores, the window being set as a drawing-room, with a life-size wax model of a girl in an evening gown.

HULBERT MASQUERADE

Causes Leeds Sensation

Another admirable method of handbill distribution was conceived by Frank Clifford, of the Hillcrest, Leeds, in connection with the screening of "Falling for You." One of the Hillcrest staff was dressed to impersonate Jack Hulbert, the attempt to reproduce the famous Hulbert chin proving an irresistible attention to passers-by, and distributed handbills in all the principal thoroughfares. Local shops assisted in Mr. Clifford's exploitation.

"DINNER AT EIGHT"

Test Piece at Dance Band Contest

"Dinner at Eight" was the test piece at an amateur dance band contest promoted by Leslie C. Rogers, at the Regent, Hanley, last week, which proved a great attraction. A feature of the contest was the judging of the winners each night. This was decided by the audience, whose applause was recorded by microphones. The sound was then transferred to a volume control on the stage, and the amount of sound was shown on a dial, the reading being flashed on the screen. The apparatus for calculating the volume is the invention of one of the Gaumont-British Co.'s engineers.

The winning band was Norman White's Paragon Band from Macclesfield, to whom the Deputy Lord Mayor presented a silver cup, and congratulated the manager on his enterprise.

TIE UP FOR "THE LOVE NEST"

SCENE IN GLASGOW FURNISHING STORE

TO advertise "The Love Nest" (Wardour) at the Regal, Sauchiehall Street, Manager Jack M. Stewart ran an attractive window display in conjunction with Smart, of Union Street, Glasgow.

The lay-out took the form of a pleasingly furnished bedroom with several life-size cut-outs of characters in the film suitably arranged. Also displayed were a selection of stills, and notices such as "Gene Gerrard in trouble in 'The Love Nest' at the Regal" and "No trouble in your 'Love Nest' if it's furnished by Smarts."

ATTRACTIVE DISPLAYS

Bring in Bromsgrove Patrons

The programmes at the Plaza, Bromsgrove, are always kept in prominence by the effective window and vestibule displays of Eddy G. Clifton, the assistant manager.

Among his latest efforts were three attractive window displays with leading radio stores, arranged for the screening of "Radio Parade" (Wardour). The outstanding display of the three was that of a model of the Plaza and a broadcasting station connected by radio pylons. Letters forming the title of the film, and stars bearing names from the cast of the film, were suspended from the aerial. Stills and radio sets completed the display. A radio exhibition of sets and a microphone, loaned by a local dealer, was staged in the vestibule.

For "The Good Companions" (G.-B.D.) a tie-up was arranged with Messenger and Co., a leading bookstore, where a large art card commenced "Good Books are 'The Good Companions' of Life. J. B. Priestley's novel has been translated to the talking screen. See the film at the Plaza and buy the book here."

LEICESTER NOTABILITIES

View Film at the Princes

Manager Geoffrey Hickson was rewarded by record business for his efforts in connection with a campaign publicising "The Working Man" (Warner) at the Princes, Leicester.

A week before screening, 5,000 leaflets were distributed and 200 letters, with invitation cards attached, were circularised to prominent citizens, including aldermen, councillors and clergy. The response to this was very gratifying, and the Lord Mayor and Lady Mayoress of Leicester, the Chief Constable and other local notabilities attended the performance on the Monday evening.

In addition, a large cut-out, illuminated by an amber flood, was erected on the side of the theatre, while the co-operation of several working men's clubs was secured and art cards were displayed in the clubs' premises.

KINEMA SERVICE

A.B.C. Theatre Innovation

Rex Publicity Service, Ltd., have concluded arrangements with the Automobile Association to broadcast "weather reports" throughout the winter season at a large number of the principal theatres controlled by Associated British Cinemas, Ltd.

This information service will be "up to the minute," and should prove invaluable to patrons travelling by road.

In addition to this, a comprehensive bulletin giving details of the condition of roads in the immediate vicinity of any particular theatre will be displayed in the vestibule, and patrons will thus be advised of the latest developments.

FRONT OF HOUSE DISPLAY

Attracts Birmingham Crowds

TO "JUST SMITH"

FRONT-OF-THE-HOUSE displays are a speciality of W. Bowgen, manager of the Villa Cross P.H., Handsworth, Birmingham. An example comes to mind in the show he made for the screening of "Just Smith." Over the entrance there was a huge cut-out head of Tom Walls, below which was arranged an artistic cut-out title of the film giving details of members of the cast, direction, times and dates of showing, etc. To either side of this was a further display, that on the left depicting Tom Walls in yachting attire sitting on the steps of a ship's gangway, and on the right was a similar display. The display was completed with two ornamental multi-coloured panels in futuristic design, the one carrying the star's name and the film title, the other a large face of the star with "Tom Walls as the King of Hearts and the Knave of Diamonds in 'Just Smith.'"

For "I Was a Spy" Bowgen arranged the film title in massive 2-ft. deep letters over the archway of the main entrance, below which was an out-size in an eye, the lashes from which radiated in all directions. Above this was a smaller eye, at the rear of which was a lens and spotlight which at night drew considerable attention with its single beam of light from the pupil. Display panels on each side completed the arrangement.

A SHOW FOR THE LADIES

Bristol Mannequin Parade

Lady patrons of the Regent, Bristol, appreciated the enterprise of H. V. Davids, the manager of the house, in arranging a mannequin parade, in conjunction with the firm of Lafayette, of evening gowns and winter coats at each performance last week.

The stage was set as a drawing room, with settees, the latest style in chairs, a standard electric lamp and a grand piano. Eight mannequins were engaged in the parade, and the dresses were described to the audience by a well known fashion expert.

During the parade the organist of the theatre played soft music at the piano on the stage, thus providing an undercurrent of melody to the show.

AN ANTARCTIC SCENE

For "90 Degrees South"

When showing "90 Degrees South" (New Era) at the Bristol Hippodrome, George A. Higgs arranged a large window display with a well-known firm of costumiers and furriers, Willson's, of Castle Street.

The scene was set with a backcloth, which occupied the whole of the rear and side of the window, painted to represent an antarctic scene. The lower part consisted of icebergs and snow, while the upper part was painted to represent the sky.

The window contained ladies' fur coats in various styles, while on the snow at the front of the window were a seal and penguin.

The title of the film was painted on the icebergs in letters about 24 in. high.

For the other feature in his programme, "Loyalties" (A.B.F.D.), Mr. Higgs arranged tie-ups with the leading booksellers in connection with Galsworthy's book.

"A BEDTIME STORY" COMPETITIONS

FOR BATH AND MERTHYR BABIES

WHEN showing "A Bedtime Story" (Paramount) at the Beau Nash, Bath, H. V. French concentrated on the baby interest in the film by arranging a Baby Le Roy resemblance competition, holding it in conjunction with the Cow and Gate Milk Food people, who presented a silver cup to the baby who most nearly resembled Baby Le Roy. Additional prizes were given by a local firm of baby carriage manufacturers and a photographic firm.

The competition was open to all babies under five years of age, whose photographs had to be sent to Mr. French, accompanied by the half of an admission ticket. For the benefit of patrons wishing to enter the competition, Mr. French arranged with a Bath firm of photographers to take photographs of babies who were going to be entered for the contest at a specially reduced rate.

The presentation of the prizes to the successful entrants will take place at the theatre on December 22.

The management of Castle Super-Cinema, Merthyr Tydfil, on occasion of the week's showing of the Paramount film, "A Bedtime Story," tied up with the local weekly newspaper, the *Merthyr Express*, Cow and Gate, Ltd., local firms of ladies' and children's outfitters, Messrs. Briggs, and shoe retailers, in running a competition for the Cow and Gate cup, offered as first prize in a children's resemblance competition.

The competition, the judging of resemblances to Baby Leroy (of the Paramount film), afforded excellent publicity, and illustrative matter pertaining to the picture was on view at the premises of the firms linked with the competition.

◆

CHILDREN SEE "CAVALCADE" FREE

On the invitation of D. R. Williams, the proprietor of the Llandovery (Carm.) Cinema, the Mayor, Mayoress, aldermen and councillors, as well as council officials attended the first showing of "Cavalcade." The Mayor and Mayoress were so impressed with the film that they very kindly treated all the children attending the elementary schools of the district to see the film.

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Kinemas Planned

3,000 SEATER FOR ILFORD

Planned by George Coles—Another for Chadwell Heath—Two More Odeons—Newcastle Project

A NEW super-kinema is to be erected on a prominent site at Eastern Avenue, on the Valentine's Park Estate, Ilford.

The promoters of the scheme are the Suburban Developments (London), Ltd., of Aldborough Grange Estate, Ilford, the builders and contractors, who will themselves be responsible for the erection of the building

George Coles, F.R.I.B.A., of 40, Craven Street, Strand, W.C.2, the architect, informs us that plans have been prepared for a building seating 3,000 persons.

Another Chadwell Heath Kinema

A scheme is on foot for the erection of another new kinema at Chadwell Heath, Essex. A new company, having the title of Embassy (Chadwell Heath), Ltd., and registered offices at Cecil Chambers, 86, Strand, W.C.2, has been registered to carry out the scheme.

Plans for a building seating 2,250 persons have been prepared by H. Weston, of 6, Finsbury Square, E.C.2.

The general contract for the erection of the kinema has been placed with Andrew Gibbs (Builders), Ltd., also of 6, Finsbury Square, who have commenced work on the site.

Hendon Odeon

Another new Odeon is to be built at Edgware Road, Colindale, Hendon, N.W. Plans are in hand for a building to seat about 1,000 persons. It is understood that operations are due to be commenced early in February, and that the work will be carried out by W. Taylor (Builders), Ltd., of 130, Butler Road, Harrow.

Henley's Revised Plans Passed

Revised plans have been approved in connection with the new kinema for Henley Regal, Ltd., showing a proposed reconstructed front. This is to to be carried out at a lower elevation in small red bricks in Georgian style and in keeping with Hart Street.

The contract is not yet settled, but is expected to be shortly.

Frank T. Verity, F.R.I.B.A., 7, Sackville Street, W.1, the architect, has prepared plans for a building seating 1,000 persons and including a café.

Portslade Conversion

Middletons, Ltd., of New Church Road, Hove, Sussex, are the contractors for the adaptation of a hall at Portslade, Sussex, as a kinema, for Cinema Service, Ltd., of Cornhill House, Bennetts Hill, Birmingham, 2.

The hall is practically completed, and the work now to be done includes fitting the screen, operators' box, café, decorations, lighting, foyer, and other adaptations. The accommodation will be for [illegible] patrons.

The architect is George Coles, F.R.I.B.A., of [illegible] Craven Street, Strand, W.C.2.

Lyric, Newcastle, Plans Passed

Plans for a new kinema in Stephenson Road, Newcastle, have been passed for J. McHarg, of Wallsend.

The proposed building, which will be known as the Lyric Cinema, will accommodate 992 people on the ground floor and 580 on the balcony.

The architects are Marshall and Tweedy, [illegible] Pilgrim Street, Newcastle.

◆

LOCKWOOD'S BUSY

Parade, Skegness, Contract

When the Parade, Skegness, opens on Monday next, December 18, its furnishings will excite considerable admiration. These have been supplied by L. B. Lockwood and Co., of Bradford. Fifteen hundred tub chairs, 1,300 yards of super-Wilton carpet, proscenium and screen, curtain, and door and window draperies are included in the contract.

Lockwood's also have in hand new chairs for the Victoria Hall, Blackburn, and Babbington Lane, Derby, and entire furnishings for the new kinema at Celandine Nook, Huddersfield, including seating, carpets, stage draperies and window curtains.

Other contracts recently carried out by this firm include the following :—Tatler Picture House, Bradford—new chairs; Kinnaird Picture House, Dundee—new chairs; Balby Cinema, Doncaster—new carpets; Public Baths, Darwen—stage curtains; Oak Lane Picture House, Bradford—new chairs; Elysian, Lidget Green—new chairs, carpets, screen curtains, etc.; Regent, Rugby—new circle chairs; Picture House, Rickmansworth—new tip-up chairs, carpets, etc.

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Releases for January 22, 1934

DRAMATIC AND EMOTIONAL APPEAL

Wagner, Coates and Coleridge-Taylor

Musical Suggestions Compiled

By A. W. OWEN

THIS week's octette of film releases, with the exception of the farcical comedy, "Good-bye Again," is entirely dramatic. As the comedy is sophisticated in type I have suggested a musical comedy selection, Noel Coward's "Words and Music," but a couple of up-to-date dance numbers should serve for a short introductory interlude for theates in industrial centres.

The domestic drama, "Another Language," is essentially a "home" story, very human and emotional. The song which is getting so popular nowadays, "Bless This House," seems to me to be ideal in atmosphere, especially if a vocalist or recording artiste is presented, and should be worth a little special feature. Another song, "The Song of Songs," Moya's popular effort, is, of course, inevitable for the film introduction to the drama of the same title and will be welcomed everywhere.

The fire drama, "The Fire Raisers," gives an excuse for using Wagner's "Siegfried" masterpiece to create atmosphere, although the sentiment of picture and composer had nothing in common. "Wanted" is not the detective thriller the title suggests and is in reality a romantic drama, which will be quite well introduced by "With a Song in My Heart," Eric Coates' Symphonic Rhapsody, and "The Secret of the Blue Room" opens in such a light and gay atmosphere that our interlude must for once conform to this mood by "Nights of Gladness" valse, rather than the mystery element introduced at a later stage.

"THE MAYOR OF HELL" (Warner)

Cert. A. 7,872 ft. Reg. No. F.9116. Reviewed in *Kine*. August 24, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—James Cagney, Madge Evans.

Atmosphere.—A dramatic indictment of the American Borstal sytem, showing by what means it could be reformed.

Orchestra.—"Otello" Suite, Coleridge-Taylor (No. 1 only) (Ascherberg, Hopwood and Crew), played as an introductory interlude only.

Organ.—As orchestra, with adaptation from piano-solo copy only, which agrees with the above orchestration and can also be used for synchronisation with the record as detailed below for non-sync.

Non-Sync.—"Otello" Suite, Coleridge-Taylor (No. 1 only), recorded by Dr. Malcolm Sargent and the New Symphony Orchestra on H.M.V. B.4273-74. *Note*.—These records contain all four numbers of the above suite. This interlude should be presented as an introductory entr'acte *only*.

Lighting Effects.—Blending of deep orange, amber and deep red in slow fading sequence.

"THE SONG OF SONGS" (Paramount)

Cert. A. 7,848 ft. Reg. No. F.9160. Reviewed in *Kine*. September 7, 1933.

Publicity.—One 48-sheet, two 12-sheets, three 6-sheets.

Stars.—Marlene Dietrich, Brian Aherne, Lionel Atwill, Alison Skipworth.

Atmosphere.—Sophisticated sex drama with period atmosphere.

Orchestra.—"The Song of Songs," Moya (Chappell), presented either as an orchestral number or sung by vocalist or recording vocal artiste.

Organ.—As orchestra, with adaptation either for solo or synchronised presentation from the piano-conductor copy of the above orchestration.

Non-Sync.—"The Song of Songs," Moya, recorded on Columbia D.B.469 by Sandler and his Orchestra, on Columbia D.B.462 by Marie Burke. on H.M.V. B.3608 by De Groot and his Orchestra, or on H.M.V. B.4091 by Derek Oldham (tenor).

Lighting Effects.—Blendings of deep blue, mauve and violet.

"THE FIRE RAISERS" (G.-B.D.)

Cert. A. 6,998 ft. Reg. No. B.9245. Reviewed in *Kine*. September 21, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Leslie Banks, Anne Grey, Carol Goodner.

Atmosphere.—Heavy melodramatic topical story of the machinations of fire-raisers, actual fire scenes being staged on a spectacular and thrilling scale.

Orchestra.—"Fire Music" from Wagner's "Siegfried." (Boosey-Hawkes.) If small orchestra, synchronisation with record detailed for non-sync. should be attempted, or dramatic standard overture substituted.

Organ.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration and synchronisation with record as detailed below for non-sync.

Non-Sync.—"Fire Music" from Wagner's "Siegfried," recorded on Columbia L.2015 by Franz Von Hoesslin and the Bayreuth Festival Orchestra.

Lighting Effects.—Red flood.

"ANOTHER LANGUAGE" (M-G-M)

Cert. A. 6,800 ft. Reg. No. F.9145. Reviewed in *Kine*. August 31, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

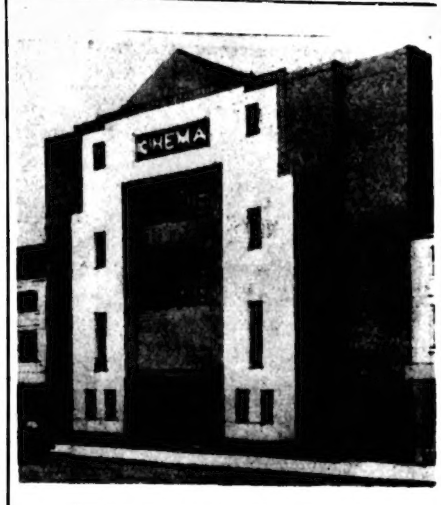
Stars.—Helen Hayes, Robert Montgomery.

Atmosphere.—Domestic human problem drama of a mother's possessive interest in her son adapted from Rose Franken's stage success.

Orchestra.—"Bless This House" (song orchestration in E flat), either as violin or cornet solo with orchestra, or using orchestra as accompaniment to vocalist or record detailed below for non-sync. Presented as an introductory interlude only, the last words of song being synchronised with opening sub-title of film.

Organ.—As orchestra, with adaptation from the professional song copy with piano accompaniment for solo presentation, but using orchestral piano-copy only if synchronising with the record detailed below for non-sync.

Non-Sync.—"Bless This House," sung and recorded on H.M.V. B.4439 by Miss Essie Ackland.



The front elevation of the new kinema being erected at Monkseaton, Durham

Lighting Effects.—Blending of three shades of blue and concluding with mauve tint in slow and fading sequence.

"CURTAIN AT EIGHT" (P.D.C.)

Cert. A. 6,484 ft. Reg. No. F.9175. Reviewed in *Kine*. September 7, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Dorothy Mackaill, C. Aubrey Smith, Paul Cavanagh.

Atmosphere.—Crime drama with an intriguing backstage atmosphere and a fantastic story which withholds the murderer's identity till the end.

Orchestra.—"Mors et Vita," from "Judex," Gounod (Novello), presented as an introductory interlude only.

Organ.—As orchestra, with adaptation from special organ arrangement published by the firm, either for solo or synchronised presentation with the record as detailed below for non-sync.

Non-Sync.—"Mors et Vita," from "Judex," Gounod, recorded on H.M.V. C.1969 by the New Symphony Orchestra, presented as an introductory interlude only.

Lighting Effects.—Blendings of deep orange, amber and dark crimson in slow sequence.

"GOOD-BYE AGAIN" (First National)

C1x2. A. 6,010 ft. Reg. F.9101. Reviewed in *Kine*. August 17, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Warren William, Joan Blondell, Genevieve Tobin.

Atmosphere.—A sophisticated farcical comedy which treats a serious theme with gay irresponsibility.

Orchestra.—"Words and Music" Selection, Noel Coward (Chappell), with cuts to suit length of interlude required, or a couple of up-to-date foxtrot numbers in library for introductory interlude only.

Organ.—As orchestra, with adaptation from the solo piano copy for solo presentation and from the orchestral piano-conductor copy for synchronisation with the selection record only of non-sync. below.

Non-Sync.—"Words and Music" Selection, Noel Coward, recorded on H.M.V. C.2463 by the New Mayfair Dance Orchestra, or any two up-to-date foxtrot records, such as "Under a Blanket of Blue" and "Dinner at Eight," recorded on H.M.V. C.B.666 by Carroll Gibbons and the Savoy Hotel Orpheans.

Lighting Effects.—Blendings of the brightest colours in rapid fading sequence.

"SECRET OF THE BLUE ROOM" (Universal)

Cert. A. 6,003 ft. Reg. No. F.9114. Reviewed in *Kine*. August 17, 1933.

Publicity.—One 48-sheet, one 12-sheet, two 6-sheets.

Stars.—Gloria Stuart, Paul Lukas, Lionel Atwill.

Atmosphere.—Three men staying with von Helldorf at his castle are in love with his daughter. A haunted blue room which has been kept locked for 90 years is the scene of the mystery.

Orchestra.—"Nights of Gladness" Valse, Ancliffe (No. 1 section only), played as an introductory entr'acte only, with the last bars synchronising with the first sub-title of the sound film. (Boosey-Hawkes.)

Organ.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with the record as detailed below for non-sync.

Non-Sync.—"Nights of Gladness" Valse, Ancliffe (No. 1 section only), played as an introductory interlude only and recorded on Columbia D.B.339 by the composer and his concert orchestra.

Lighting Effects.—Blending of the brightest colours in rapid sequence.

"WANTED" (Butcher)

Cert. U. 5,734 ft. Reg. No. F.9207. Reviewed in *Kine*. September 21, 1933.

Publicity.—One 48-sheet, one 12-sheet, one 6-sheet.

Stars.—Merna Kennedy, Nick Stuart.

Atmosphere.—Romantic drama of a retired boxer who joins a scientific expedition in Central America, finding romance and a happy marriage. Returning home he finds the man he had thought killed by him alive and is no longer "wanted."

Orchestra.—"With a Song in My Heart," Symphonic Rhapsody, Eric Coates. (Chappell.)

Organ.—As orchestra, with adaptation from the piano-conductor copy of the above orchestration, either for solo or synchronised presentation with the record as detailed below for non-sync.

Non-Sync.—"With a Song in My Heart," Symphonic Rhapsody, Eric Coates, recorded on Columbia D.X.63 by the composer and his Court Symphony Orchestra.

Lighting Effects.—Blending of two shades of blue, violet and amber in slow fading sequence.

REGINALD DIXON IN LONDON

Reginald Dixon, the popular solo organist of the Tower, Blackpool, will open the new Compton organ at the Princes Theatre, Shaftesbury Avenue (the first organ in a London legitimate theatre) and preside at the console for three days—December 20, 21 and 22.

Solo Organ Interludes—No. XXIV

ROWLAND TIMS COMBINES ANCIENT AND MODERN

AT THE REGENT, EDGWARE

Organ: Compton Five Unit, Three Manual

WHEN I heard the interlude printed below at the Regent, Edgware, it proved a very popular presentation and the underlying idea can, of course, be used to suit the requirements of every organist. On paper the scheme seems elaborate in detail, but this is a characteristic of this organist, who will always spend any length of time in preparation and go to any trouble to secure a "finished" interlude.

F. Rowland Tims, F.R.C.O., gradulated from Truro Cathedral as a pupil of Dr. Monk and assistant organist, afterwards organist at Horsham and Croydon Parish Churches. Like George Pattman, he developed the "wanderlust" and toured the music-halls and theatres with the five-manual Harvey Bathurst organ, which, even in 1922, was fitted with a grand piano playable from the console. Then came kinema work at the Regent, Brighton, and the Capitol, Haymarket (six years), broadcasting for a year on the original five-manual straight organ (Hill, Norman and Beard), and doing much recording. Takes an active interest in the organists' section of the I.S.M. and has served on the committee since its formation.

Is another example of one of our prominent organists who prefer to play in a suburban theatre where individuality is encouraged and work is done under comfortable conditions rather than the soulless regime of some West End theatres.

A. W. O.

"ANCIENT AND MODERN" (10 minutes).

Slide No.	Caption.	Music.
1	In this musical programme, I will play you some examples of older types of music, and follow each one with a modern edition of the same idea.	Children's March. Finck. Page one only. (Hawkes.)
2	Let us take the case of a delightful melody called "Poéme," by Fibich. This tune has been "glorified" by the addition of words by Paul Francis Webster Its new name is "My Moonlight Madonna."	"Poéme." Fibich. (Keith Prowse.) Play from 2nd strain (bar 17 to bar 21) and modulate by dominant seventh to Key C.
3 and 4	Words of song, "My Moonlight Madonna."	"My Moonlight Madonna" (Keith Prowse), from refrain for 48 bars. Play optional finish.
5	You all know, "In The Shadows," Composed by Herman Finck, With its jolly lilting melody, Full of fancy free, in a simple key. But I know of a new song, You've heard it, I should think: "Silhouettes in blue, Dancing in the dew." It's "The Shadow Waltz" greeting you.	"In The Shadows." Finck. (Hawkes.) Play refrain once.
6 and 7	"In the Shadows, Let Me," etc. (words of "Shadow Waltz").	"The Shadow Waltz" from "Gold-diggers of 1933." (Feldman.)
8	"Loud roared the dreadful thunder, The rain a deluge showers, The clouds were rent asunder By lightning's vivid powers." Yes, that was a grand old air Of days when sailors knew despair. But it is old, Let's make it New, In the Bay of Biscay-O.	Tune, "The Bay of Biscay." Key C. (J. Davy.)
9 and 10	Words of "Meet the Navy" (refrain).	Refrain of "Meet The Navy." (Lawrence Wright.)
11	We've had a song about Jack Tar Which does, of course, remind me, Tommy Atkins now must have a turn With the "Girl I Left Behind Me." 'Twas in the Eighteenth Century That all the Tommies sang it; It is Very ancient, you'll agree— Let's modernise it, hang it!	Tune, "The girl I left behind me.' Key B flat.
12	(Refrain of song.)	"He was a handsome young soldier." Refrain. (Lawrence Wright.)
13	"Where do Tommies and Jack Tars all go When their time is up and they want 'dough.' Simplest thing to do Is to become a Man in Blue. 'Look out, boys, 'ere comes a coppah'—sez you!	Tune, "Policeman's Holiday" (Ewing). First and last sections of refrain only.
14 and 15	Words of refrain, "Flipperty Flop," etc.	"P.C. 123." Refrain. (Irwin Dash.)
16	There's an old Victorian ditty, Called the "Wolf," who roamed the city. "Locks, bolts and bars all flew asunder." But the Nineteen Thirty Three wolf's in a Silly Symphony'	The old song, "The Wolf": 3/4 section. First 8 bars. Skip to "Locks, bolts and bars," and after 4 bars skip to *last* four bars.
17	"Who's afraid of the big bad wolf, Big bad wolf, big bad wolf; Who's afraid of the big bad wolf. Tra, la, la, la, la" (on musical stave). There's a great silly symphony, Maybe here, you will see, It's a tale of the famous Three Pigs who laughed "He-He."	With record D.B. 669 (Columbia). "Who's afraid of the big bad wolf." (Francis, Day and Hunter.) Omit introduction. Begin at first vocal section and play as copy till "quartette" is heard. Then transpose all following sections as record, in Keys C (twice), G, B flat, and D flat, as marked opposite slides.
18	"Long ago there were three pigs," etc.	
19	"Number two was fond of jigs," etc.	
20	"Who's afraid of the big bad wolf," etc.	
21	(Sketch of snarling wolf.)	Key C (with record).
22	"When Walt Disney at first was known Mickey Mouse was on the throne. Now his cartoons high have flown, Till he stands alone."	Key G (with record) and Key B flat
23	"Pardon me, I shall have to stop, If I don't I shall flop! No more ideas have I got; Poetry 'ain't no cop!'"	Key D flat (with record).
24	Sketch of head of snarling wolf, with caption "*Who's afraid of the big bad wolf.*"	Spoken on record, "Who's afraid of the big bad wolf." Play "Coda" two bars in D flat as curtains are drawn.

DR. TOOTELL FOR BRISTOL

Patrons of the New Palace, Bristol, are promised a musical treat next week, when Dr. George Tootell will preside at the Christie organ. It is interesting to recall the fact that Dr. Tootell opened the organ at the New Palace when that house was rebuilt a few years ago.

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FOG FROM OIL SPRAY

Novel Treatment for Film in Columbia Studio

EVERY day sees some triumph of the technician in kinematography in the studio no less than in the laboratory or workshop. One of the most recent of these was that achieved in the Columbia studio in manufacturing a special kind of fog. The problem was that of producing 100,000,000 cubic metres of artificial fog of the right kind for the company's new production, a mystery play, aptly titled "Fog."

The entire action of the photoplay takes place on an Atlantic liner, fog-bound during its entire trip from New York to Liverpool. Fog is one of the important elements of the mystery plot and it enters into every scene of the story.

Steam Out of the Question

The producers had to manufacture enough fog to fill the immense stage buildings, which measure 110 by 195 ft., with a 40-ft. ceiling, and to keep them filled ten hours at a stretch. The use of steam was out of the question as the atmosphere of the tightly closed and sound-proof buildings would soon become so saturated with moisture that the heat from the huge lamps would become unbearable and also because of its wilting effect upon the clothes of the players.

Steam also condenses upon camera lenses, rendering photography impossible. The use of smoke was impossible for obvious reasons.

Oil in Fine Particles

The final expedient was the use of mineral oil. Mineral oil had been used successfully in other pictures, but never in the quantities necessary for this production. It is usually sprayed into the set with small hand-sprayers just before the cameras start. This method is effective only when small sets are used, but in several scenes of "Fog" the sets, such as the entire promenade deck of an immense liner, were several times too large to permit use of such a slow and tedious method.

The method finally adopted was unique. Several gallons of the oil were placed in a tank, across the inside of which was welded a pipe pierced with scores of minute holes. Compressed air was pumped into the pipe and forced through the fine holes. The air, ascending through the oil in countless fine streams, formed masses of microscopic bubbles on the surface. When these broke, they precipitated a mist so fine that individual particles of it could not be detected.

A Twenty-day Mist

A powerful compressor, of the type used with pneumatic tools, was employed to supply the compressed air. Enough heat was generated by compression to make its output slightly warmer, and consequently lighter, than the air surrounding it, causing the oil-laden air from the tank to rise slightly. This column of artificial "fog" was directed by electric fans to all corners of the set.

So minute were the particles of oil that they remained suspended like down in the air. During the twenty days in which the stages were filled with "fog" only eight gallons of oil were used. Players worked in this fog the three weeks in the same clothes without their garments showing the least trace of oil on them.

It is stated that there was no odour nor taste to the artificial fog, and its only effect on the atmosphere was an apparent increase in temperature of a few degrees, due to the slightly higher humidity.

Guild Activities

STOKE COURT ELECTS OFFICERS

Ratification in New Year

THE first meeting of the proposed Stoke-on-Trent Court of the Guild took place on Sunday, December 10, in the Gordon Hotel, Kingsway, Stoke, when there was an attendance of over 30 prospective members. The Manchester Court was represented by Denis D. Browne (chairman), Stephen Mills (secretary), E. Bolton, S. A. Claughton, C. W. Perry and J. Royle. The lecturer was Albert Buckley, of the Leeds Court, who spoke in great detail of "The Production and Application of D.C. Current."

After the lecture a business meeting was held with the result that the following officials were appointed:—A. J. Scoggins, Grand Theatre, Leek (chairman); C. S. Doggett, Western Electric (secretary); H. Poole, Victoria Theatre, Harts Hill (treasurer); committee, Messrs. Matthews, Clark, Hitchen, Salmon, Bowler and Roberts. G. W. Edney was present as a representative of the C.E.A.

A general meeting is fixed for January 7 at 11.30 a.m., at the Gordon Hotel, Kingsway, Stoke, when it is hoped that the Court will be ratified, as a result of the tremendous enthusiasm which has been shown.

Preston Lecture

On Sunday last, Preston projectionists met at the Golden Cross Hotel, Preston, to hear E. E. Robinson, Western Electric service engineer, speak on "The D.C. Generator."

Mr. Robinson dealt with the subject in a very comprehensive manner, showing clearly the circuit of a D.C. generator, and explained the troubles most likely to be met with and how to avoid them.

The members voted the lecture one of the best this Court have had. R. S. Whitwell, service supervisor, W.E. Co., was present.

During the meeting everyone stood for one minute in silence in respect for the late Pat O'Farrell, who was chief projectionist of the Scala, Croydon, and a prominent member of the London Court.

The Court's next meeting will be held on January 7, 1934, when they will visit the Pavilion, Chorley (by kind permission of A. Hooley, proprietor and manager), to inspect the plant installed at this theatre, in particular, the Diesel oil engines, the functioning of which will be explained by Mr. Ratcliffe, the chief projectionist of the theatre, and a member of the Preston Court.

EQUIPMENTS
OFFICIAL THEATRE

Madeleine Carroll inspects Gaumont-British Equipments suitcase talkie projector at the Cine. Exhibition at Dorland Hall

◆

From the Editor's Letter Bag

FAULTY VOLUME CONTROL

I was interested to note, in the November 30 issue of the *Kine.*, the remarks regarding the above subject, particularly so because it more or less hinted that the projectionist on a Western Electric system was "guilty" of allowing an excessive number of decibels to annoy the sensitive ear of the listener.

It is almost unbelievable that, after several years of established sound in super kinemas, there should be need for any outcry of poor handling of sound.

The *projectionist* runs the show. The projectionist *knows* good sound and the correct level for this theatre.

His ear is the equivalent of any patron in any part of the theatre.

For every foot of sound track, *he knows*, or should know, how it is "coming over" in the auditorium.

How many times are poorly recorded films "saved" by the untiring efforts of "nursing" and skilled cueing of the projectionist, so that the ——,000 patrons will beam radiantly with satisfaction as they leave the theatre.

Moral:—"Let the *projectionist* be the judge of sound, *without* the loving pips of Mr. One-Up-and-Two-Down!"

A. W. UNDERWOOD,
Chief Projectionist,
Regent, Burton-on-Trent.

The Artistic Use of Light

(Continued from page 41)

form an integral part of the building, and the production of varying intensities of light wash on surfaces to produce a secondary light source of suitable brightness.

Glimpses of the G.E.C. showrooms where excellent examples of architectural lighting are exhibited

The practice of this is known as incorporated lighting design.

So much for built-in lighting. Now there is the fitting—at one time rather shunned; it is now realised the fitting has strong claims on architectural lighting.

Just as incorporated lighting has presented the solution to the theory of painting with light, so applied lighting, by means of fittings, has presented a solution to the theory of punctuation with light.

The theory of punctuation with light is associated with the use of the fitting due to that fixture having a sense of abruptness—at the same time, it is required to read with its setting—to catch the atmosphere of its environment. Certainly it impels attraction from the eye; the manner of its disposition should make purpose intelligible.

The greatest difficulty for most people is to know how to differentiate between lighting and architectural lighting.

In actual fact there is no difference, subject to this provision—that in architectural lighting a fitting or light source contributes to the character of a room, and cannot be removed without a sense of the loss of a design element, as contrasted to an article of missing furniture.

It would be well to see a movement where architects more generally designed their own lighting details or made a practice of calling in experts in this matter. Collaboration of those who are well versed in the knowledge of such design must result in a higher standard of appreciation by the public as to what is tasteful or architectural in applying lighting to a building.

There is room now to view architectural lighting in its proper perspective, and it is seen to include spheres where its influence has hardly been felt.

Architect and Engineers

What light means to the architect has been dwelt upon very fully, and no apology is made here to the truism that all lighting in relation to a building and its equipment is architectural lighting, although its degree of claim varies.

It will, therefore, be seen how closely related the engineer is to architectural lighting—no matter in what particular sphere it is you come into contact.

It is surprising how a touch of architectural lighting may create completely different impressions, or the study of lighting novelty may find a niche in the scheme of things.

It is necessary to say a few words on what architectural lighting means to the engineer.

Primarily, what is needed is a cheap supply. Architectural lighting means, generally, an increased load, particularly if much of the lighting is indirect or built-in; ample margin is required in the provision of the load factor. There, is obviously, the matter of wiring, of plug points, of facilities—designers are inclined to overlook these elementary necessities. Certain it is that anything that can be contributed to flexibility of installation would be appreciated in the practice of architectural lighting.

Again, there is matter of equipment—you are reminded that it is only possible to do what there is available to do it with. Equipment is important, whether it be enclosures, reflectors, wire or lamp.

The introduction of architectural lighting into buildings is primarily due to the architect's or designer's initiative; often this result can be encouraged by a timely suggestion drawing attention to possibilities—better still, by example from showrooms.

Those associated with illuminating engineering who have not already done so will find that architectural lighting will repay study in more ways than one. It has a sense of permanency, of flexibility and decision which is not without a psychological value giving a sense of confidence.

Unless bestowed with natural gift or gained qualifications, you will do well not to essay the task of designing; rather is it better to be the architect's guide, philosopher and friend. In such a capacity, where we have architectural and engineering co-operation, lighting has possibilities in the future which will be a feature of this age. There will be a plentiful sprinkling of plums for those engineers who are able to tackle technical problems in architectural lighting, which will assist to appease that master-dictator of this time—the Power of Economics.

Team Work Necessary

There is one point which stands out clearly and unmistakably, when considering all conditions governing architectural lighting, it is that in order to obtain the best results it is essential to have the very keenest team work between the architect, engineer, builder, retailer and manufacturer and these efforts should have the solid backing of intelligent public demand.

It is known that criticism is levelled at the increased cost which results from the installation of certain features known as architectural lighting. This is generally untrue. The truth of the matter is often to be found in the fact that the system has been inappropriately used or has been misapplied.

Cost must be weighed up. In the home it is comfort and utility which are worth so much to the occupier—in the kinema lighting has advertisement value as well as illumination.

The Future

What now of the future? So far as can be seen from a cursory observation and look-out for pointers, the future shows this:—

The study of psychology is increasing. Psychology is closely related to æstheticism—which is refinement—and refinement will be demanded in all things including lighting—that means more architectural lighting.

Architectural design has turned to a closer study of material in the part—now it is including services and elements, such as light, heat, sound, ventilation—these play increasingly important rôles—architectural lighting is in the van of this movement.

Every year sees greater strides being made in the matter of designs in industry. The manufacturers of lamps have taken cognisance of this tendency. It is seen in the architectural striplite lamp—the gas discharge lamp.

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Forthcoming Trade Shows

"EVIDENCE OF TRADE SHOW."

On Form D of the Films Act, applicants for registration must give the names, dates of issue and folio numbers of the Trade papers in which notification of Trade show has been given.

It is sufficient to quote this page number and date of issue when filling in form D.

LONDON

Date.			Title of Films.	Stars.	Shown By.	Place.	Time.
Wed.,	Dec.	13	Master of Men	Jack Holt	Columbia	Phœnix	3
"	"	13	Medbury in the Orient ; The Bill Poster.	—	Columbia	Phœnix	3
"	"	13	The House on 56th Street	—	Warner	Prince Edward	3
"	"	13	How'd Ya Like That; Tune Detective.	—	Warner	Prince Edward	3
"	"	13	The World Changes	—	Warner	Prince Edward	8.45
"	"	13	Girl Trouble ; Heart of Paris	—	Warner	Prince Edward	8.45
Thur.,	"	14	Before Midnight	—	Columbia	Phœnix	3
"	"	14	Fast Fingers ; Roamin' Through the Roses.	—	Columbia	Phœnix	3
"	"	14	Dancing Lady	Joan Crawford	M-G-M	Prince Edward	8.45
"	"	14	Broken Dreams	—	Pathe	Prince Edward	3.15
"	"	14	Two Minutes' Silence ; His Taking Ways.	—	Universal	Rialto	10.30
Fri.,	"	15	Jimmy and Sally	James Dunn	Fox	Own Theatre	11 & 3
"	"	15	Toyland ; Where is My Wandering Boy To-night ?	—	Fox	Own Theatre	11 & 3
"	"	15	On Secret Service	Greta Nissen	Wardour	Prince Edward	8.30
"	"	15	Oregon Camera Hunt	—	Wardour	Prince Edward	8.30
"	"	15	Carnival Lady	—	Pathe	Prince Edward	3.15
"	"	15	Eyes of Fate	—	Universal	Rialto	10.30
Mon.,	"	18	Aunt Sally	Cicely Courtneidge	G. B. Dis	Prince Edward	8.45
"	"	18	Alice in Wonderland	Charlotte Henry	Paramount	Carlton	10.30
Tues.,	"	19	In the Money	Arthur Hoyt	G. B. Dis	Prince Edward	3
"	"	19	The Constant Nymph	Brian Aherne	G. B. Dis	Prince Edward	8.45
"	"	19	This Acting Business	Wendy Barrie	Warner	Own Theatre	11
Wed.,	"	20	Rainbow Over Broadway	Joan Marsh	G. B. Dis	Prince Edward	3
"	"	20	Turkey Time	Tom Walls	G. B. Dis	Prince Edward	8.45
"	"	20	The Silver Spoon	Binnie Barnes	Warner	Own Theatre	11
			BELFAST				
Tues.,	Dec.	19	Golden Harvest	Richard Arlen	Paramount	Picture House	11
			BIRMINGHAM				
Fri.,	Dec.	15	Cradle Song	Dorothy Wieck	Paramount	Futurist	10 .30
"	"	15	Christopher Bean	Marie Dressler	M-G-M	Scala	10..30
"	"	15	The House on 56th Street	Kay Francis	Warner	Forum	10 30
Mon.,	"	18	The Prizefighter and the Lady	Max Baer	M-G-M	Scala	10·30
Tues.,	"	19	Red Wagon	Charles Bickford	Wardour	Forum	10·30
"	"	19	Before Midnight	—	Columbia	West End	11
"	"	19	Horseplay	Slim Summerville	Universal	Scala	10.30
Wed.,	"	20	Dancing Lady	Joan Crawford	M-G-M	Scala	10.30
"	"	20	Jimmy and Sally	James Dunn	Fox	West End	10.45
"	"	20	White Woman	Charles Laughton	Paramount	Futurist	10.30
"	"	20	From Headquarters	George Brent	Warner	Forum	10.30
Thur.,	"	21	Happy	Stanley Lupino	Wardour	Forum	10.30
"	"	21	The Face on the Bar Room Floor	Bramwell Fletcher	A.P.D.	Scala	10.30
"	"	21	Master of Men	Jack Holt	Columbia	West End	11
			CARDIFF				
Fri.,	Dec.	15	Crime on the Hill	Lewis Casson	Wardour	Queen's	11
"	"	15	The Man of Sentiment	Christian Rub	P.D.C.	Empire	11
"	"	15	King for a Night	Chester Morris	Universal	New Imperial	11
"	"	15	White Woman	Charles Laughton	Paramount	Capitol	11
"	"	15	Jimmy and Sally	James Dunn	Fox	Park Hall	11
Mon.,	"	18	Meet the Baron	Jack Pearl	M-G-M	Park Hall	11
Tues.,	"	19	Before Midnight	—	Columbia	Empire	11
"	"	19	From Headquarters	George Brent	Warner	Queen's	11
Wed.,	"	20	Happy	Stanley Lupino	Wardour	Queen's	11
			GLASGOW				
Fri.,	Dec.	15	Chelsea Life	Louis Hayward	Paramount	Playhouse	11
"	"	15	Before Midnight	—	Columbia	La Scala	11
Mon.	"	18	Dancing Lady	Joan Crawford	M-G-M	La Scala	10.45
Tues.,	"	19	The Face on the Bar Room Floor	Bramwell Fletcher	A.P.D.	La Scala	10.50
"	"	19	On Secret Service	Greta Nissen	Wardour	Regal	11
"	"	19	Only Yesterday	Margaret Sullavan	Universal	Picture House	11
Wed.,	"	20	Red Wagon	Charles Bickford	Wardour	Regal	11
"	"	20	Meet the Baron	Jack Pearl	M-G-M	La Scala	10.45
"	"	20	Cradle Song	Dorothy Wieck	Paramount	Playhouse	11
Thur.,	"	21	Jimmy and Sally	James Dunn	Fox	Picture House	10.45
"	"	21	Flying Fury ; Perils of Pauline	—	Universal	La Scala	11
			LEEDS				
Fri.,	Dec.	15	Christopher Bean	Marie Dressler	M-G-M	Tower P.H.	11
"	"	15	Horseplay	Slim Summerville	Universal	Rialto	10.45
Tues.,	"	19	Crime on the Hill	Lewis Casson	Wardour	Rialto	11
"	"	19	Jimmy and Sally	James Dunn	Fox	Scala	11
"	"	19	White Woman	Charles Laughton	Paramount	Paramount	10.45
Wed.,	"	20	Master of Men	Jack Holt	Columbia	Tower P.H.	11
"	"	20	Flying Fury ; Perils of Pauline, Eps. 1–3.	—	Universal	Rialto	10.45
Thur.,	"	21	Dancing Lady	Joan Crawford	M-G-M	Tower P.H.	11
"	"	21	From Headquarters	George Brent	Warner	Rialto	11
			LIVERPOOL				
Fri.,	Dec.	15	Only Yesterday	Margaret Sullavan	Universal	Trocadero	10.45
"	"	15	White Woman	Charles Laughton	Paramount	Futurist	10.45
"	"	15	Dancing Lady	Joan Crawford	M-G-M	Majestic	11
"	"	15	Master of Men	Jack Holt	Columbia	Scala	11
Mon.,	"	18	Meet the Baron	Jack Pearl	M-G-M	Majestic	11
Tues.,	"	19	Happy	Stanley Lupino	Wardour	Forum	11
"	"	19	Jimmy and Sally	James Dunn	Fox	Trocadero	11
Wed.,	"	20	Red Wagon	Charles Bickford	Wardour	Forum	11
"	"	20	The Prizefighter and the Lady	Max Baer	M-G-M	Majestic	11
			MANCHESTER				
Fri.,	Dec.	15	Perils of Pauline	—	Universal	Deansgate P.H.	10.30
"	"	15	From Headquarters	George Brent	Warner	Theatre Royal	10.45
Mon.,	"	18	Dancing Lady	Joan Crawford	M-G M	Market Street	10.45
"	"	18	Alice in Wonderland	Charlotte Henry	Paramount	Paramount	10.45
Tues.,	"	19	Red Wagon	Charles Bickford	Wardour	Theatre Royal	10.45
"	"	19	White Woman	Charles Laughton	Paramount	Paramount	10.45
Wed.,	"	20	Happy	Stanley Lupino	Wardour	Theatre Royal	10.45
"	"	20	Meet the Baron	Jack Pearl	M.-G.-M.	Market Street	10.45
"	"	20	Horseplay	Slim Summerville	Universal	Deansgate P.H.	10.30
Thur.,	"	21	Jimmy and Sally	James Dunn	Fox	Piccadilly	11
			NEWCASTLE				
Fri.,	Dec.	15	Cradle Song	Dorothy Wieck	Paramount	Paramount	10.30
"	"	15	Son of a Sailor	Joe E. Brown	First National	Stoll P.H.	10.30
"	"	15	The Face on the Bar Room Floor	Bramwell Fletcher	A.P.D.	Westgate P.H.	10.30
"	"	15	Only Yesterday	Margaret Sullavan	Universal	Queen's Hall	10.30
"	"	15	Dancing Lady	Joan Crawford	M-G-M	Olympia	11
Tues.,	"	19	Master of Men	Jack Holt	Columbia	Stoll P.H.	11
Wed.,	"	20	Jimmy and Sally	James Dunn	Fox	Queen's	10.30
"	"	20	Red Wagon	Charles Bickford	Wardour	Stoll P.H.	10.30
Thur.,	"	21	Before Midnight	—	Columbia	Westgate P.H.	11
"	"	21	The House on 56th Street	Kay Francis	Warner	Grainger P.H.	10.30
"	"	21	Horseplay	Slim Summerville	Universal	Stoll P.H.	10.15
			NOTTINGHAM				
Fri.,	Dec.	15	The Three Musketeers	—	Wardour	Scala	10.45
"	"	15	Jury of the Jungle	Donald Cook	Columbia	Elite	10.45
Sun.,	"	17	The Face on the Bar Room Floor	Bramwell Fletcher	A.P.D.	Scala	7
Tues.,	"	19	Day of Reckoning	Richard Dix	M-G-M	Scala	11
"	"	19	Cradle Song	Dorothy Wieck	Paramount	Elite	10.45
Wed.,	"	20	Song of the Plough	Stewart Rome	Wardour	Scala	11
Thur.,	"	21	Crime on the Hill	Lewis Casson	Wardour	Scala	10.45
			SHEFFIELD				
Fri.,	Dec.	15	Cap'n Jericho	Richard Arlen	Paramount	Cinema House	10.45
"	"	15	Crime on the Hill	Lewis Casson	Wardour	Hippodrome	10.45
"	"	15	Song of the Plough	Stewart Rome	M-G-M	Central P.H.	11
"	"	15	Two in a Million	Dorothy Tree	Columbia	Union Street	10.45
Mon.,	"	18	Jimmy and Sally	James Dunn	Fox	Union Street	11
Tues.,	"	19	Jury of the Jungle	Donald Cook	Columbia	Union Street	11
"	"	19	Happy	Stanley Lupino	Wardour	Hippodrome	10.45
"	"	19	Cradle Song	Dorothy Wieck	Paramount	Cinema House	10.45

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